

MCGILL DAILY

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Daily photo by ALEX ALPERN

"...GOOD WILL TOWARDS MEN." The Friendly Fuzz helps in the Shinerama campaign to raise funds for Cystic Fibrosis. The Education Undergraduate Soc. will carry out its Shine-In all day Friday. Make a contribution by having your shoes shined — it will probably be the only time a cop will kneel at your feet...

Task Force under scrutiny

Senate reviews report

After much discussion, Senate moved last night to form a committee to re-examine the Task Force's recommendations and to look for other ways to cut expenses.

The recommendation, introduced by Trevor Lloyd, professor of geography, and amended by Academic Vice-Principal Michael Oliver, calls for a joint committee of Senate and the Board of Governors, "broadly representative of the University community."

The committee will start meeting within the next week since

in order to discuss the recommendations of the Task Force.

Soon, however, the meeting became a debate between the supporters and critics of the report, not on what the report suggested, but rather the way it was presented.

Leading the attack on the report were Robert Vogel, Chairman of the History Department, and Geography Professor Trevor Lloyd.

Dr. Vogel termed the workings of the Task Force a "military operation", objecting to the fact that the faculty was not consulted about budgetary cuts relative to them.

"They just cut money without giving any thoughts to priorities," he said. "They went at it like undertakers during an epidemic."

Dr. Bell explained that the Task Force was instituted by ex-Principal H. Locke Robertson in May after it became evident that Quebec did not grant enough money for the 1970-71 budget.

"When the task force presented its report to me, we moved as fast as we could to inform the staff of the University," Bell said. "Perhaps we weren't quick enough, but we are now having the consultation everyone is talking about."

Professor Lloyd, charged, however, that the committee was not really a task force. "This was an inside job," he claimed. "The people who wrote this are the same people who have always made the budgets, masquerading as a task force."

Dr. H.G. Dion, Dean of the Faculty of Agriculture, charged that he was not consulted at all when the Task Force was considering its recommendation to move Macdonald College to the main campus.

Dion claimed that when he questioned the recommendation,

he was told that there was "a necessity for confidentiality."

"There is no role left for a Dean," Dr. Dion charged, "if he can't be consulted about a matter such as this."

Maxwell Cohen, professor of law, objected to the faulting of the University for having to cut expenses. He charged that the Quebec Education Department's discrimination of McGill in granting funds was responsible for the necessity for expense cuts.

"How do we get the sense of fairness to the civil servants and the Quebec government?" Cohen queried. "We accepted the policy of 'ratrapage' at the beginning, because we agreed that University of Montreal and the other French Universities needed a lot of help in enlarging their facilities."

"By 1966 we realized that we were getting \$700 to \$1000 less per student than the University of Montreal on a permanent basis," Cohen continued. "The Education Department claimed we had other incomes, but it deducted gifts from the private sector from our overall grants," charged Dr. Cohen.

Year of the sesqui

by Alvyn Katz

Next to the door of the sesquicentennial office the definition of the verb "to celebrate" is pinned on a bulletin board: to observe with rites, to honour with ceremonies, to make public, to proclaim, to extol.

This definition sums up the tone of McGill's sesquicentennial.

It will be low-keyed, emphasizing McGill's role and relevance to modern society, and its possible contribution to the future.

The sesquicentennial is intended to help restore what may be a tarnished McGill image in the public mind. As committee chairman R. David Bourke says, McGill is alive, and well and living in.

A year-long series of "intellectual" events will reflect this cool tone. Conferences and seminars will be held on such topics as law, the Arctic and the theatre.

Other possible topics include woman's role in society and the situation of post-secondary education in Quebec.

(Continued on page 2)

Maoist case remanded

by Phyllis Ball

Too many witnesses, too little time. That apparently was the reason behind the postponement yesterday of the trial of 11 Maoists charged with assaulting police officers.

The charges resulted from a police raid Sunday on the Progressive Books and Periodicals bookstore, located at the corner of Park Avenue and Fairmount Street.

According to the police reports, the eleven accused pelted them with books and chairs in a bloody

free-for-all.

The police allegedly entered the premises with a warrant to search for dynamite. No dynamite was found, however.

The first of the trials against the accused began Thursday, with four police officers taking the stand.

One of the eleven Maoists, Morris Lemire, was arrested outside the courtroom and charged with threatening to kill a police officer.

Lemire, a former Sir George Williams University student, was expelled as a result of the Feb-

ruary 11, 1969 riots.

According to one witness, Lemire shouted at a security guard, "If you don't stop these fascist tactics, the people are going to hang you."

Police later reduced the charges to disturbing the peace in the area of a courtroom.

Yesterday was to have seen Arnold August, the Montreal chairman of the Maoist party, take the stand.

However, he never had the opportunity, as the cases against both August and his fellow-accused were remanded.

Community radio postponed to '71

by Nick DiPietro

Community radio faded into the sunset yesterday with the announcement by Radio McGill that it may not be broadcasting over FM until sometime in 1971.

The station originally received a Board of Governors grant last October to establish the FM station and subsequently applied for a licence to the Canadian Radio and Television commission.

Although the application was sent in last February, station officials learned only in July that the station did not meet technical requirements. The CRTC technical committee claimed that the new station would interfere with CBC channel six TV programming.

The next scheduled meeting of the CRTC is in October, but Radio McGill's new specifications will not be ready by then.

Due to a CRTC regulation that local applicants take precedence over outside applicants, the November hearings in Winnipeg are not likely to see the licence granted.

Meetings of the CRTC after November have not yet been scheduled.

Richard Adams, a member of the committee seek-

ing to obtain the licence for Radio McGill, said the FM station would be unique in Montreal.

The new station, call letters CHOC-FM, intends to maintain an 80 percent to 20 percent ratio between student and community broadcasting.

Anyone will be able to use the facilities free, station organizers said.

The scheme will be financed by Students' Council and by private subscriptions.

Although the FM station will be independent from the University and the Students' Society, Council has already pledged \$19,000, pending the granting of a licence.

Radio McGill spokesmen expressed the hope that the new station will broadcast what the community wants to hear, and also bridge the gap between the broadcaster and the listener.

Stations of this kind have met with success in several large cities: WBAI in New York, KPFA in Los Angeles and KPFA in Berkeley have all met with success in their cities.

CHOC-FM officials say that the station will be the first of its kind in Canada.

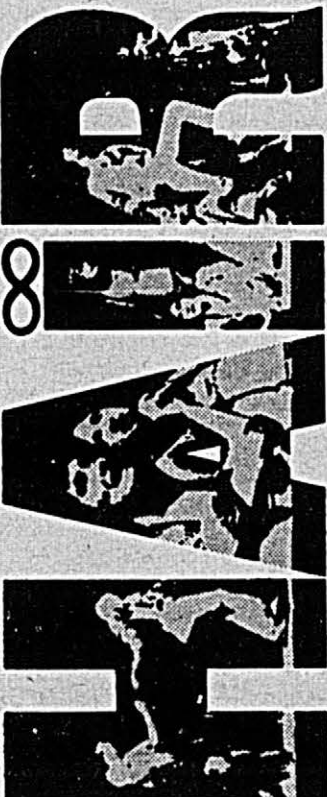
ITALIAN

The fate of Italian 210, an experimental course designed to compress the first two years into one, rests on a sufficient turnout of students. As of yesterday only four students had registered while the green-light figure cited by Department head Prof. D'Andrea was eight. He added, however, that a class of just five students could be arranged providing none dropped out. A meeting to be held at 1 pm today in Peterson Hall B04 has been called independently by the four students registered as a last ditch effort to recruit new members and save the course.

FRAP McGill meeting
1 pm today union room B26
organizers and candidates
from local FRAP committees (CAPs) will speak.
All those interested are
urged to come. Deadline
for voting lists Saturday

MEN'S GYMNASTICS

Coach Yaron Plewinski will begin practices on Monday, September 28th, at 5:00 p.m. in the Currie Gym. BEGINNERS welcome.



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Sesqui... ...losers weepers

(Continued from page 1)

Many concerts with a wide variety of music will be offered, mostly during the summer months.

Notables from across the continent are to be invited to participate. The public and student body will generally be welcomed at these special events.

No anniversary would be complete without special commemorative occasions. Basic planning for these is already underway.

The opening ceremonies in January are expected to last about two weeks. Public dignitaries will probably attend.

Spring and Fall convocations will be "extraordinary".

And on March 31 will be the most important celebration — the 150th anniversary of the granting of the McGill charter.

Additional events and programs will be held throughout the year. These programs, Mr. Bourke noted, are not intended as spectacular displays of McGill's past. Rather, McGill has a role to play and the sesquicentennial is designed to reflect that role, past, present and future.

A minor error in addressing enabled the bureaucracy of McGill's Bookstore to frustrate the most spectacular sale in their history.

The book involved, an English-Urdu dictionary, contained two kilograms of high-quality black hashish in a hollowed-out interior. The drug's value, after sale in small quantities, would have exceeded \$8,000.

Since the package, coming directly from Pakistan, was addressed to the Bookstore, attention J. Roberts, it was opened immediately upon receipt.

Montreal Police were promptly notified.

Had the parcel been addressed to Roberts, care of the Bookstore, the pick-up would have taken place with no questions asked, since it would have been claimed as a "personal order". Orders of this type are handled frequently.

The RCMP was called in and an agent was placed on the premises for several days. However, the story was carried on local television the day of the seizure, and no arrests resulted.

Police officials have handed the shipment over to their drug authority, and it will eventually be destroyed.

Today

FRIDAY

SAVOY SOCIETY: Chorus and lead auditions for "H.M.S. Pinafore". Union B26-27, 7-10 pm.

RADIO MCGILL: Insound. Campus, 4-7 pm.

WEST INDIAN SOCIETY: Dance, \$1.00 entrance fee. Beers, 3 for a dollar. Food free. Union cafeteria, 8:30 pm.

FRAP MCGILL: Organizational meeting and FRAP speakers. Union B26-27, 1-3 pm.

NEWMAN CENTRE: First supper of the year. 3484 Peel St., 6:15 pm.

CHINESE STUDENTS' SOCIETY: Freshmen Welcome and Reunion. Union Coffee Lounge, 7 pm.

SECOND HAND BOOK EXCHANGE: Collection of books. Union B 23-24, 10 am-4 pm.

CANTERBURY CLUB: Organizational meeting. Yellow Door, 3625 Aylmer, noon.

BLOOD DRIVE: Wanted. Chairman for Male Residences. Blood Drive Offices, Union 416.

ENCOUNTER GROUP: 7th floor N 28, Stewart Biological Sciences Bldg, 9-5 pm.

AIESEC: Organizational meeting for all trainees and other members. Union 307, South lounge, 1-2 pm.

FILM SOCIETY: Friday night Cinema: "If". Series tickets on sale. L 132, 6:30 & 9:00 pm.

SANDWICH THEATRE: Auditions today. Union Theatre, 4 pm.

NEWMAN CENTRE: Dance, admission \$0.50, everyone welcome, beer-3 for a dollar. 3484 Peel, 8 pm.

ISLAMIC SOCIETY: Prayers. Union 458, 1:15 - 1:45 pm.

BLOOD DRIVE: Chairmen needed for ALT Committee and Droplettes. Apply Union 416.

PLAYERS: Auditions for Sandwich Theatre Productions. Player's Club, 3rd floor Union, 4-6 pm.

COMMERCE STUDENTS: Ye Olde English Pub Party. Details Confidential. 3429 Peel, 8:30 pm.

SATURDAY

MCGILL FILM SOCIETY: Opening International 35, Onibaba. Series tickets on sale at door. PSCA, 6:00 8:15 & 10:30 pm.

SUNDAY

ISLAMICS SOCIETY: Get-together. Islamic Centre of Quebec, 2520 Laval Road, Ville LaSalle, 1 pm.

NEWMAN CENTRE: Masses. Cheese and Wine party after evening service. 3484 Peel St., 10 am & 8 pm.

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Revue, Carnival, still alive

by Murray Vines

Internal Vice-President Kevin O'Connell yesterday clarified a report that there would be no Winter Carnival or Red and White Revue at McGill this year. Although he has not budgeted the usual subsidies for their operations O'Connell is still optimistic about the future of the Revue and the Carnival.

The Revue, O'Connell noted, is still alive but missing a producer. Aubrey Solomon, who wrote the script and was to have produced the Revue, has transferred to Berkeley, and no one has been found to replace him.

Carnival has not been canned. Rather, it has been changed to include events "a hell of a lot more relevant to McGill students

than a \$25,000 Place des Arts concert," O'Connell stated.

To this end, Peter Leibel has been commissioned to prepare a budget and schedule of events, which will be presented to Council for approval. Referring to a changed Carnival, O'Connell insisted, "There's no reason it can't break even."

O'Connell did affirm that plans for the Co-op residence had been shelved.

Despite cancellation of the co-op plans, the Students' Society still owes the University \$312,000 which was borrowed in order to get the plans off the ground.

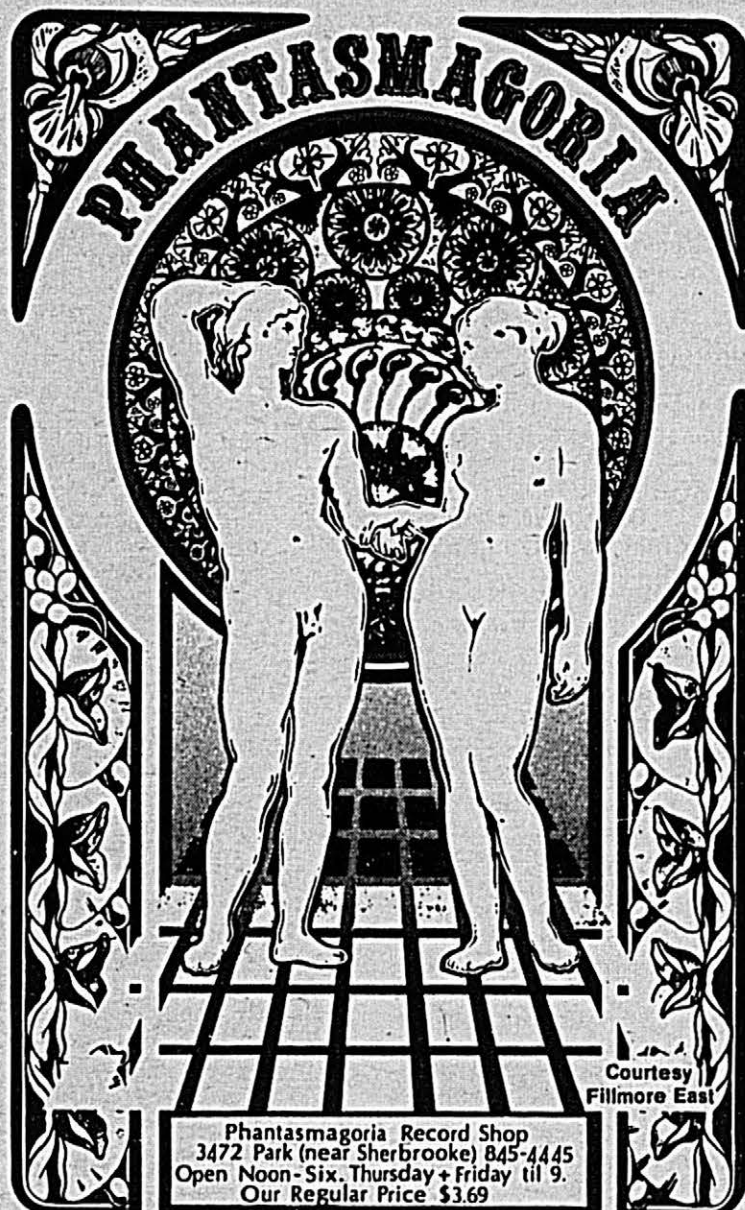
Of this, \$225,000 was spent towards the purchase of property at the top of Stanley St. on McGregor, O'Connell explained.

The balance was spent on architects' fees and a management contract, he added.

According to the Vice-President the loan is costing the Students' Society \$16,000 a year in interest.

DAILY STAFFERS

There will be a meeting today at one o'clock in the Daily office. The entire News staff, both old and new writers, must attend.



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by Linda Wall

The new Warden of Royal Victoria College is a busy woman.

Mrs. Mary Robertson holds a full-time teaching post in addition to her position at the women's residence, and she is a mother of two.

Born in Atlanta, Georgia, she was educated at Agnes Scott College, Emory University and Yale. She came to McGill in 1967 as a professor of pharmacology and assistant to the chairman of the department.

"I took the job as Warden at a busy season," noted Dr. Robertson, who took office Sept. 1. "I want to see if it's possible to do justice to both jobs."

As part of her duties as Warden, she also sits on Senate. "I have a voice but not a vote," she noted.

ISA president charges students' society racist

by Phyllis Ball

Robert Hosang, president of the International Students' Association, has charged that this year's Students' Society has "racist tendencies."

Hosang was smarting from the decision made at Wednesday night's Council meeting to cut the budget for the ISA by more than \$3,000 to make all international clubs balance their budgets.

"I realize that we're in a tight financial position this year," he said, "but I think the council members must look at where they're placing their priorities."

The tightening purse strings this year will have one very concrete effect on the ISA — the traditional three-day International Festival will not go on this year.

Last year's Festival, which piled up a deficit of \$1,500, featured several international dinners, fashion shows, a Mardi Gras night, a folk concert, a discotheque, and a series of art and handicraft exhibitions. The budget for the event was about \$3,800.

"What we tried to do through the Festival was to promote cultural interaction. It's not essentially a money-making affair," Hosang said.

"And things which don't make money," he went on, "don't inter-

est the Students' Society."

"They tell us we can have the Festival if we raise the money for it ourselves," Hosang said. "But just how do they expect us to do that?"

"We could turn into something like the MSEA — a commercial outfit with culture as our product."

"But if we don't do that — and we won't — then we really haven't got any alternative."

All the really big sources of revenue, he argued, are sewed up by the Students' Society. For example, if the ISA held a rock concert in the Union ballroom, all the proceeds would go the Students' Society, which has dozens of other activities drawing funds from it.

"The only conclusion you can take from that," Hosang said, "is that the Council doesn't take the foreign student seriously. It's a really demeaning thing to have to ask them for money — they make you feel like you're begging."

With no Festival to work on this year, Hosang predicts that the international clubs will become more politically active. "Foreign students are going to start fighting for their rights," he said.

"The tradition of McGill as a cosmopolitan university is being torn down," he concluded.

RVC Warden fills two posts.

by Linda Wall

Her son Joe, 13, is living at RVC too. "The place is new to both of us," said Mrs. Robertson. "Neither of us has ever in a girls' residence before."

Her other son, John, 18, is a freshman at Wilmington College in Ohio.

Mrs. Robertson notes that the role of Warden was re-defined before she took the job.

The Warden of RVC used to be Dean of Women," she said. Now her responsibilities largely have been limited to girls living in RVC.

"I have a responsibility to provide a roof that doesn't leak," she noted. "Also I hope to be involved in the part of the operation that gives contact with the students."

Since the College is no longer responsible for non-resident women, the position of the Assistant Wardens must also be re-defined. One of their duties used to be the counselling of non-resident women.

Dr. Elizabeth Rowlinson, recently named to the new post of Associate Dean of Students, is now in charge of counselling services for non-resident women.

The Health Service for all women students remains in RVC.

The new warden thinks that the University can now provide better service to women students. "The change in the Warden's role has caused a lot of confusion," she says, "but services to women students can now be better co-ordinated."



Mary Robertson
"Justice to both jobs"

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Faculty left out

Yesterday's Senate meeting added little to the intense debate on the budget cuts proposed by the Task Force.

The meeting did, however, reveal a growing mood of dissent among a broad-based group of academics.

This group is engaged in a struggle to regain most of the power the big-gun Vice-Principals had acquired when Senate and McGill were under attack from radical forces.

A couple of years back Senators were exposed to a brief but intense prise de conscience brought on by the dramatic Hajaly-Hyman-Foster drive to change the university.

Senate chose to respond defensively; this era saw a good number of liberal-minded Senators make strange alliances with the arch-conservatives.

This polarization strengthened the conservatives; enough to allow the Administrative mandarins like Stanley Frost and Robert Shaw to slowly consolidate their positions.

The mistake that the administration made was letting this get to their heads - in trying to substitute the once-effective Stanley Gray bogey-man with that of the Quebec government.

But it isn't working, at least as far as power distribution within McGill goes.

There are great sectors of the academic community - both on and off the downtown campus - who were offended by the heavy-handed task force procedures, particularly the lack of consultation with the university community in drafting the proposals.

Historian Robert Vogel and Geographer Trevor Lloyd attacked the Task Force's approach to the entire matter, as placing "accounting over academic considerations." Vogel claimed the administrators confronted the problem "with the relish of undertakers during an epidemic." Others stressed the elitism of bringing in only leading administrators, deans, and university financiers.

The Dean of Agriculture and Vice-Principal for Macdonald, Harry Dion, electrified observers with the claim that he wasn't even told of the decision to eliminate his college until this month because of "the need for confidentiality." Economist Sidney Ingermann deplored the lack of financial information available to the community: Management Dean Harold Ross answered that there was enough information for him.

The Task Force ignored the university community when it sat down to evaluate priorities and select victims. They compounded this omission with their generous one-hour preview of the proposals for faculty - a full hour before the whole world heard the news.

The Vice-Principal failed to get their proposed cuts on the road to passage during the first half of the meeting. So after a rejuvenating coffee-break one of them got up to propose Prof. Lloyd's motion to form a committee with students and faculty to discuss both long and short-range measures.

The Vice-Principals defending their report sounded like conservative administrators a few years back fighting democratization: they were more efficient as a small group, they were more qualified, and people could discuss the proposals after they came out.

These men are not making power-plays. But they are letting themselves slip back into their old ways now that most students have given up on Senate.

This is a mistake because the people who really benefitted from the student power struggle were the members of faculty. Professors have little desire to see a re-centralized power structure.

The key question for the next few weeks is whether the Vice-Principals have co-opted the dissenters with their advocacy of the Senate-Board of Governors committee to review the budget cuts.

Joey Treiger

Letters

O'Connell's day spoiled too

Sir:

Regarding the open letter to the Students' Council concerning the cancelled Gault Estate outing, allow me to clarify a few of the well-taken points. Mr. Markgaf's disappointment in the cancellation is only exceeded by my (and Council's) disappointment in the overall performance of Freshman Reception. My faith in weather forecasts given on a Wednesday for a Saturday is somewhat weak, to say the least, but not as weak as my faith in F.R.'s organizational abilities. Rather than spoiling someone's whole day, I gave specific instructions on Wednesday to post cancellation notices. The Chairman on his own initiative, decided not to post such notices "to save on refunds". I question the "200 of us waiting" since Hutton Archer himself, not F.R., had to tell the 60 some odd persons waiting on the Union steps that the trip was cancelled. While sharing Mr. Markgaf's bitterness over that incident, I think that his criticism would be better directed towards those responsible for the trip, not the cancellation, which was based solely on financial considerations. By the way, Mr. Markgaf, when are you coming to redeem your "unused ticket"?

Kevin O'Connell

Freshman Reception was relevant

Sir,

Not having spent many years at McGill, but at the same time, having had the opportunity to participate in campus life, I feel that I can say that this year's Freshman Orientation Program was above average. In past years, Freshman Reception was viewed as an almost irrelevant part of re-opening activities and the only students who took part in it were the Freshmen. However, this year, I attended most of the festivities and was very impressed by all of them. I would like to commend Boris Fabres, Chairman, and Errol Nairman, Vice-Chairman on a job well done.

Gilda Shemie

Daily needs more dirt

Sir,

Here it is again, the start of a new academic season, and there goes another anemic Daily. There was a time when this sort of stuff would have passed unnoticed. Having been away from McGill for five years, one would have imagined that something had happened along the way besides those Daily scandals that flashed through town some while ago. (Dirt travels faster). Wasn't there some sort of battle and didn't anyone win anything? Can't anyone in the basement come up with a little bit of colour, imagination and some real excitement?

Surely a glance at some of the better-known campus newspapers (e.g. Berkeley) would indicate that campus newspapers have a special function and obligation (whatever that means). The minimum objective should be at least to get everyone a little 'remonté' (besides the comic strip, that is).

O.K. so it's the first issue of the year, and it's a big job and half the staff wasn't there yet but any job worth doing is worth doing well... n'est-ce pas?

Douglas M. Leopold
Admin. Faculty of Music

Intelligent worms and encircling birds

Sir,

I hope you, realizing my own imperfections, will allow me one heresy: one heresy in a life which would otherwise be the epitome of purity. I wonder whether the search for truth is always that important. E.g. when I go to the park and listen to the birds sing I would prefer to believe that they are singing because they are happy when, in truth, they give off their calls as territorial signs almost like border patrols are signs countries

Robert Feinstein

MCGILL DAILY

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BOY, THAT SENATE MEETING IS A BORE.

I'LL SAY, BUT I DON'T UNDERSTAND PARLIAMENTARY PROCEDURE. WHAT'S A "COMMITTEE OF THE HOLE?"



WELL, IT'S, UH, IT'S WHEN THE ENTIRE BODY MEETS IN COMMITTEE.



YEAH, COMMITTEE OF THE WHOLE IMPLIES COMPLETENESS.



HOLE ALWAYS IMPLIED MORE OR LESS THE OPPOSITE TO ME.

HOW CAN IT DO THAT? THE WHOLE IS THE SUM OF ALL THE PARTS! IT'S THE SUM! THEY'RE ALL THERE!!



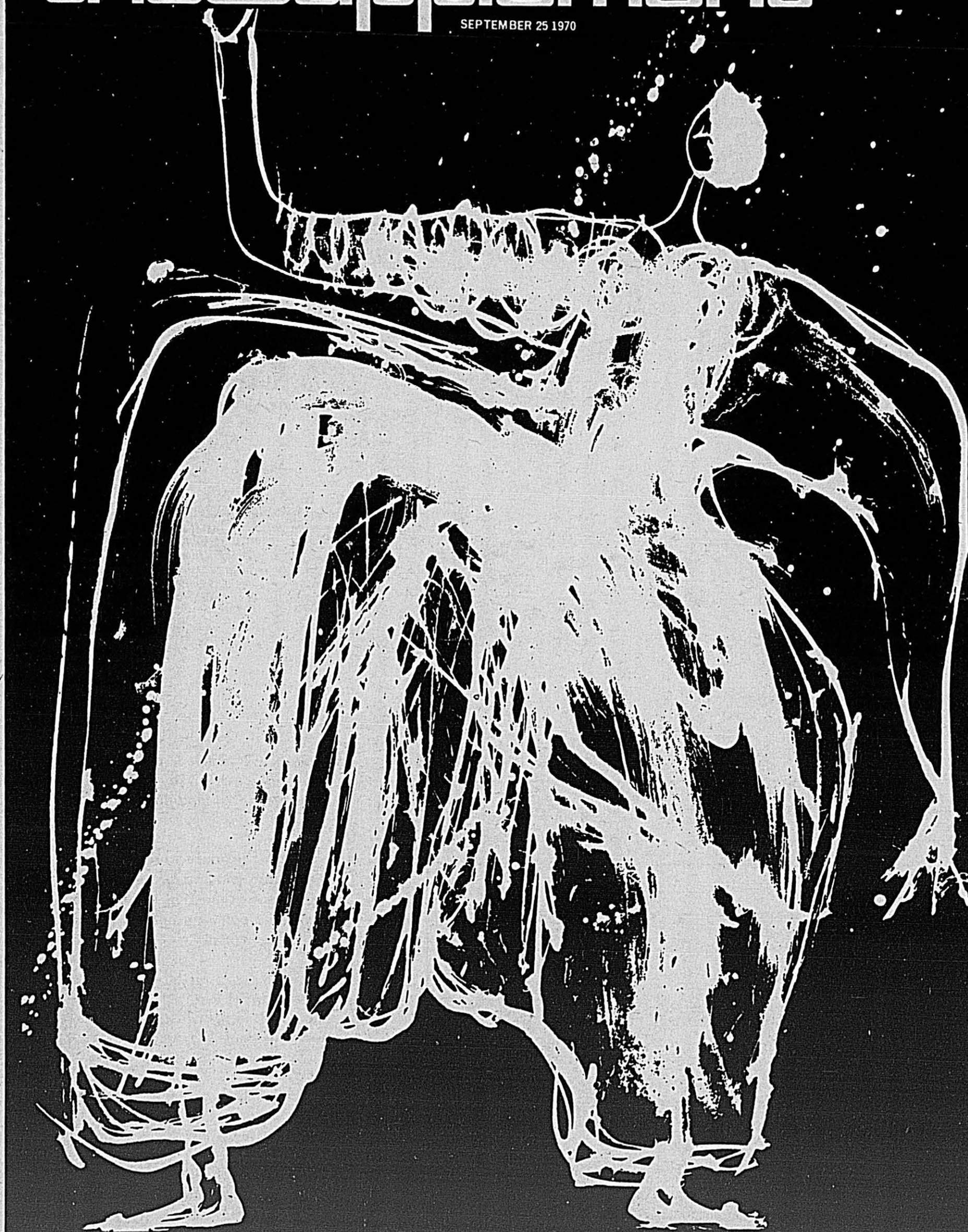
OH! THAT KIND OF WHOLE! I GITCHA.

ONE THING, THOUGH. HOW CAN IT BE WHOLE IF IT'S ONLY THE SOME OF ALL THE PARTS?



the Supplement

SEPTEMBER 25 1970



EVERYTHING YOU TAKE IN IS EVERYTHING YOU GIVE OUT



ARTIST: SUZANNE LAKE



Suzy Lake, a native of Detroit, now lives in Montreal where she teaches graphics and printing at the museum of Fine Arts. She spent much of her life in Detroit lingering outside of "Holy Roller" churches - digging the music, but too frightened to go in and sing along. Her love of music has, by her own admission, greatly influenced her style of work. The accompanying drawings are not a graphic realization of any particular piece, but a reflection of the music that lives in her.

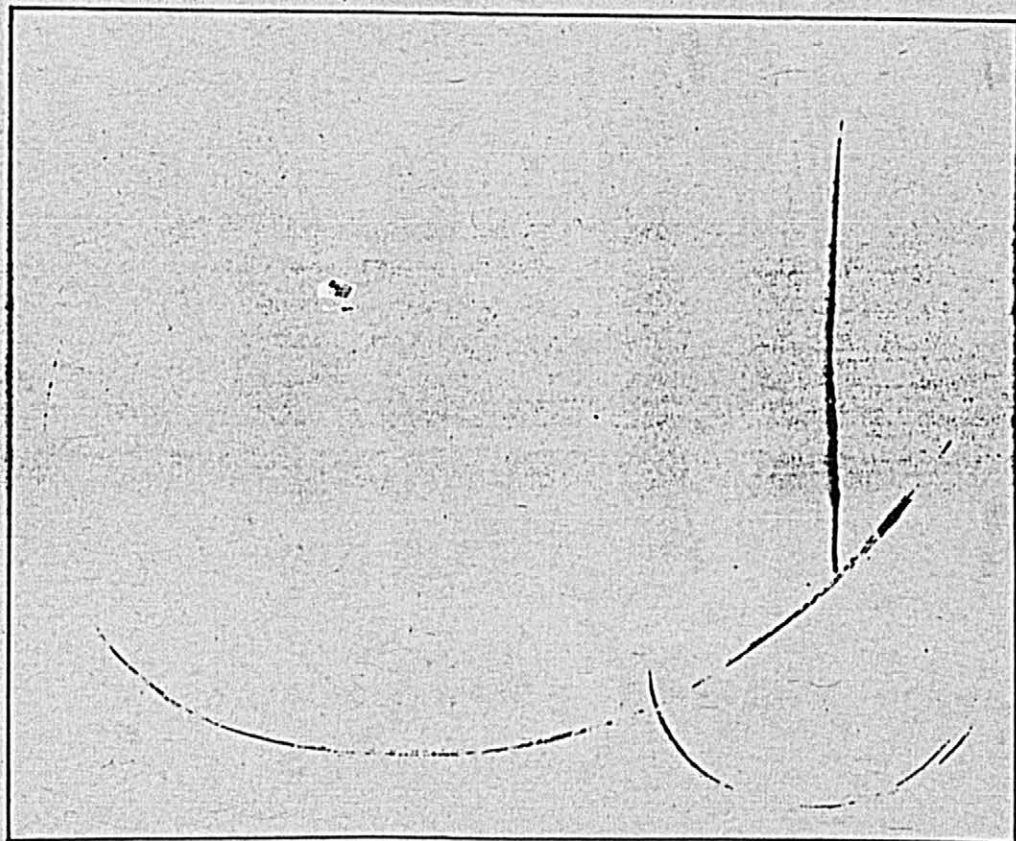
Before I started doing brush drawing I was at a standstill—I needed a fast medium.

I do art because I really enjoy it—if I dug playing around with a typewriter as much as I enjoy playing with a can of paint, I'd probably be a secretary.

Brush work is a fast medium, the control is spontaneous—as this now happens the next now can.

I don't illustrate music—it's already inside me.

I don't dance, I'm pushed around by the rhythm, and I draw in the same way.



I'm working mostly with rhythm because I really appreciate it—my favorite instrument is bass.

In terms of equating with my music—these are like old blues rhythms—very heavy—or more rather obvious and consistent—like heavy old twenties and thirties blues.

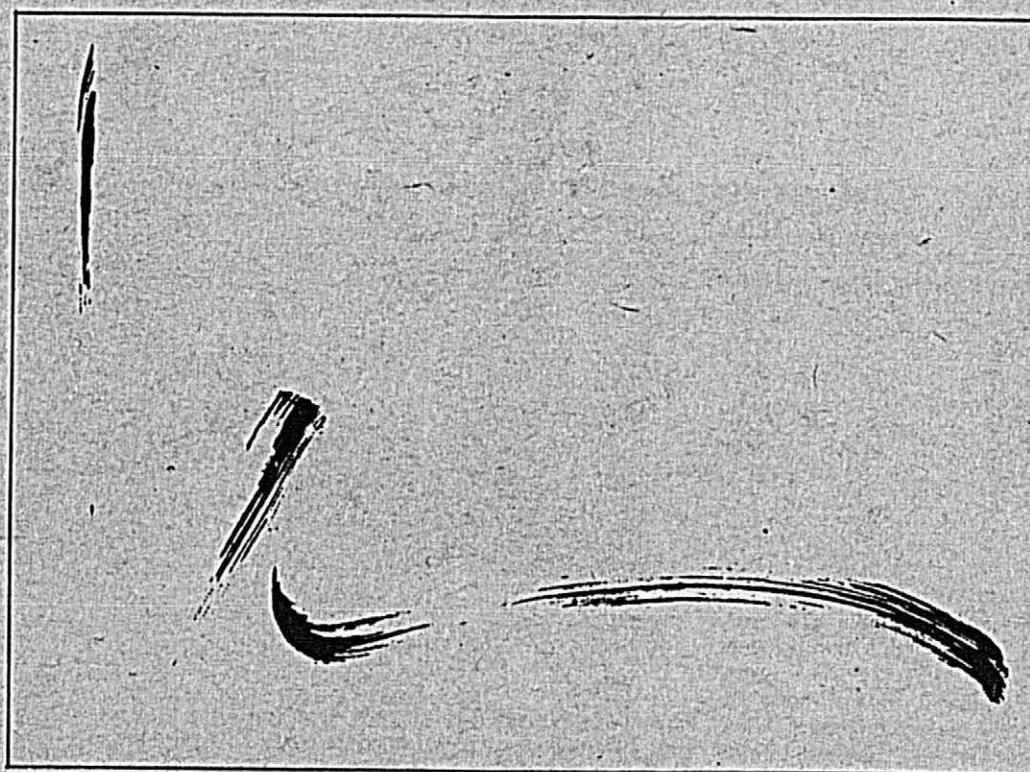
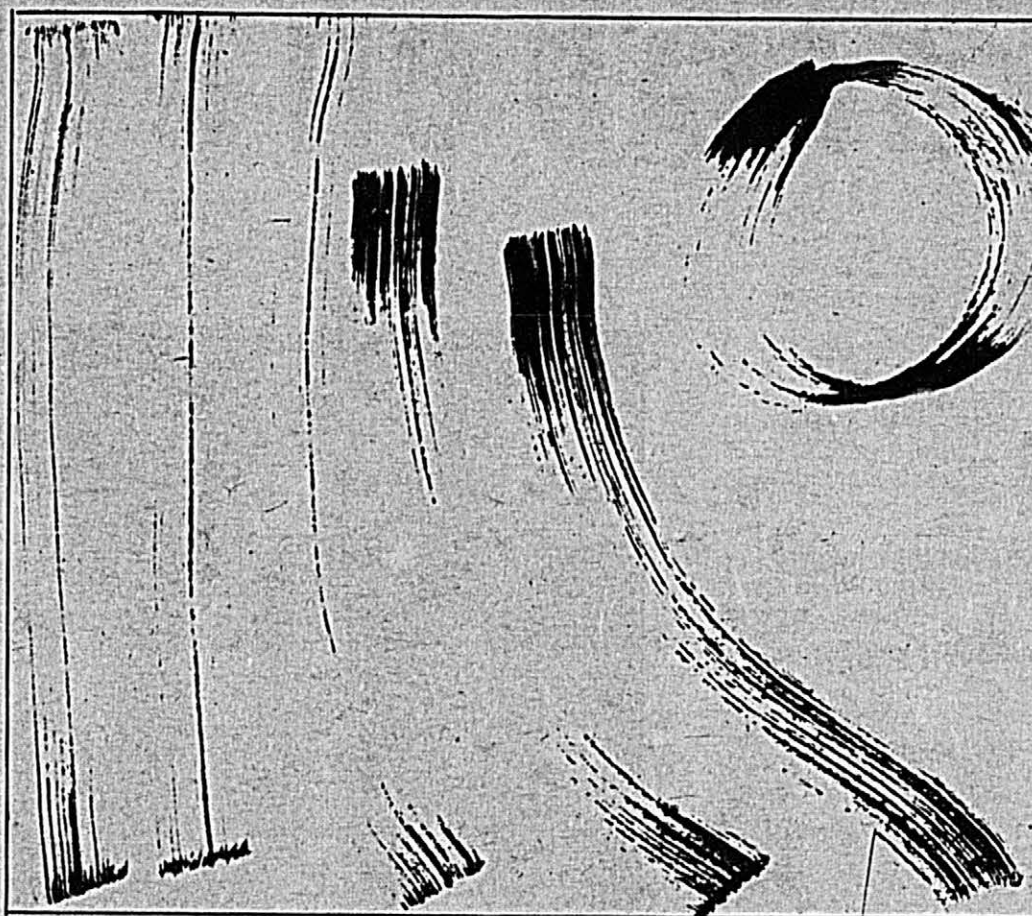
I used to play Kazoo—we'd get a little pissed and go down to Motown's recording studios.

Disorganize Carl Orff a little and you've got a Holy Roller revival meeting.

I've always been gassed by line.

When I walk down the street, I see line more than volume, and if volume—in linear fashion.

Artistically I feel very close to Patrick Coufield and Roy Lichtenstein



**MY WHOLE
INTRIGUE WITH
MOVEMENT AND
MOTION HAS GOTTEN
ME INTO THIS**

TRIAD ON A TRIBE

Dave Chenoweth

Rosemary Jones

Charles Mallory

"Is it natural that one medium should appropriate and exploit another?"

- Marshall McLuhan

"Fuckeyfuckeyfuckeyfuckey
... and then they have to laugh!"

- Montreal Tribe member

...

Analyzing HAIR...welcome to the house of mirrors. The reflections may tell more about the observer than the show; you keep getting the right answers about the wrong questions. Why does HAIR work? Hey, what does it 'work' at anyway? Welcome to the house of mirrors: HAIR—irrelevant—but fun...

Somebody called HAIR a new form of theatre. In fact, it is really the culmination of an era.

Underneath the mythogram, HAIR is a conventional Broadway musical — a top rate one. It exists with the basic attributes of script, a musical score, lyrics, a proscenium stage, characterization, choreography, a dramatic climax...and the theatrical illusion. HAIR is glittering; an orgasmic show-piece, good-times now; but it brings little real INNOVATION into conventional theatre. It is free to be: but it never becomes. You can't put down HAIR as top-rate theatre fun, but as a myth — it's a bummer.

From every angle, HAIR's reputation is a burden.

On the propaganda level, it

predestines failure. Billy Graham exercises greater influence than Spiro Now-We-Know-Who on the political consciousness of America, because everyone knows the latter is talking politics. Spiro can re-inforce, but not persuade: the same is true of HAIR. One comes with one's defences up, and generally emerges triumphantly chaste from the necking session.

Hair is a paper Eldridge Cleaver. It is confined to its chosen medium, the Broadway theatrical. It is the same every night, and has been so for four years. That's why it sometimes seems tired, for the tidal wave of Aquarius seems to have evaporated in new and harsher fires.

In terms of the now-where, HAIR's format has been superseded by Guerrilla theatre.

GT-Oh! (motion machine, emotional skirmish, intellectual gut-rip) goes in other directions. Instead of characterization — the

playing of a role in a theatrical context — there is a sense of playing oneself, of giving the actor an opportunity to exist more fully. Instead of audience confrontation, there is spontaneous involvement. Guerrilla theatre takes the life procession beyond the proscenium and into the round and living theatres. It erases scripts for improvisation.

In these terms, HAIR may be a bridge over troubled waters, but it isn't the left bank.

The possible paradox of HAIR is that it approaches a theme of liberation and spontaneity through the tightness of a rehearsed, choreographed and deliberate medium: Broadway theatre. But in HAIR and sex, it is this very tightness and control that allows the HAIR orgasm to be so forcefully directed outwards.

The idea that a HAIR tribe is merely playing itself, that there are no actors on the stage but merely people, is absurd. The casting of HAIR is, indeed, type-casting of a sort. But heads are selected not for the sake of

being heads, but because it is 'easier' to bring the particular personal facet which the show needs constantly to the surface.

If, instead of a highly structured show, twenty-six heads were picked up off the street, got stoned, and did their thing, that thing would always be different. It would also be the reality of the youth culture. But it wouldn't be HAIR.

HAIR is an illusion, must be an illusion. If HAIR attempted to deal with a reality, it would fail. The demonstration of a group ethos of togetherness denies the real, the actual — because the real and the actual is too often a bummer, and bummer doesn't bring joy...or sell. A play about the reality of the group ethos would have to be a tragedy.

Why do you wonder?
Who hides beneath the mask?
If you look under
You'll find that they
Have caught us fast.
Like molding clay
Or papier mache
We have become the parts we play.



BROADWAY TRIBE

BROADWAY

HAIR does go half-way towards a new type of theatre by giving music an equal importance to the spoken word. In other plays, the songs are interruptions—or at the most re-enforcements. In HAIR, the music is the show. In fact, the music is perhaps the most 'real' part of HAIR, the basis for HAIR's rapport with the life-style it reflects, and also the basis for much of its commercial success. More than Rado or Ragni, Galt McDermott is the real HAIR.

Spreading the message—that's HAIR. Its radical innovativeness is a product of its freedom from constraint, freedom from the conventional drift. It all leads to love and peace, so they say. And while the new directions may not be intrinsically better (one must question whether there is a better or worse), certainly the fact that it is different is better—or is that a contradiction.

HAIR is choreography and music, both working on levels not immediately obvious. There are movements in the show-dance which lead to momentary configurations of beauty and power. The effect is subliminal, as if you caught glimpse of a flare and closed your eyes—trapping a fading image of phenomenal intensity.

Much of the same is in the music of HAIR, working at pitches and keys deliberately beyond the normal. The sound spins your ears as your eyes are juggled by the illusion.—

It is in these contrived (in the best sense) effects that HAIR can revel in being excellent theatre. Only through such professional effects, and not through an intrinsic quality of theme, that HAIR and its espoused ideas succeed with an audience.

The concept of the HAIR entity as entertainment is fascinating, and frightening. The show is a display that articulates and demonstrates an ethos of the immediate, the life passion... freedom. But freedom as a theme for entertainment? Down-on-the-draft as a theme for entertainment? Has a technocratic world made freedom a concept for entertainment and relaxation. Perhaps, then, HAIR is not entertainment. But if not, what is it? And why is the 'it' so successful, so appealing?

The answer is, possibly, that HAIR allows us to watch—and even join in—the forbidden... with safety. Everyone wants, to dance, sing, scream, ball openly. HAIR allows this, glorifies this, in the confines of a theatre where we're all together. Where you can step in and step out as you please. This itself is not inva-

lid. Only the society which creates such an ethos is invalid.

To dissect HAIR in a logical, rationale critique is an exercise in sterility. You can raise the question of what was it that enthralled millions across a continent, but you will only arrive at a lowest common denominator—groovy song, motion, nudity. At times, it seems that HAIR can be summed up as a lovely cosmic accident—the right thing—the right place at the right time. The question of what the right thing was probably falls more into the domain of the psychologist and sociologist than of the critic. HAIR is utopian, and a second work on a single utopia is ludicrous duotopia. Thus, it will not happen again.

HAIR is the old American dream in the tinsel of the 60's. Just as the dream has been replaced with a nightmare, the HAIR theatre has been replaced by harder forms that spring more

from a kick in the teeth than the caress of illusion. HAIR has most pleasantly become a traditional classic—the antithesis of its own shock and newness. You could say that the orgasm has become after-play, couldn't you.

HAIR has very heavy 'political' overtones: so heavy for some that they obscure virtually all else (life-style is political, joy isn't). And for only five dollars or so, you end up hiring a cheaper therapist, you are in and with 'it'. What with inflation, this is newness at bargain prices.

For them, or you, (and it's all in the head), it is the travels of Marco Polo, a secure excursion into an alien culture. The writer, composer, choreographer—and of course the actors—stand between you and where it's really at—live action.

The very fact that Robert Stanfield and Princess Anne and everybody can identify in part with the HAIR ideals proves its universality—as a dream and

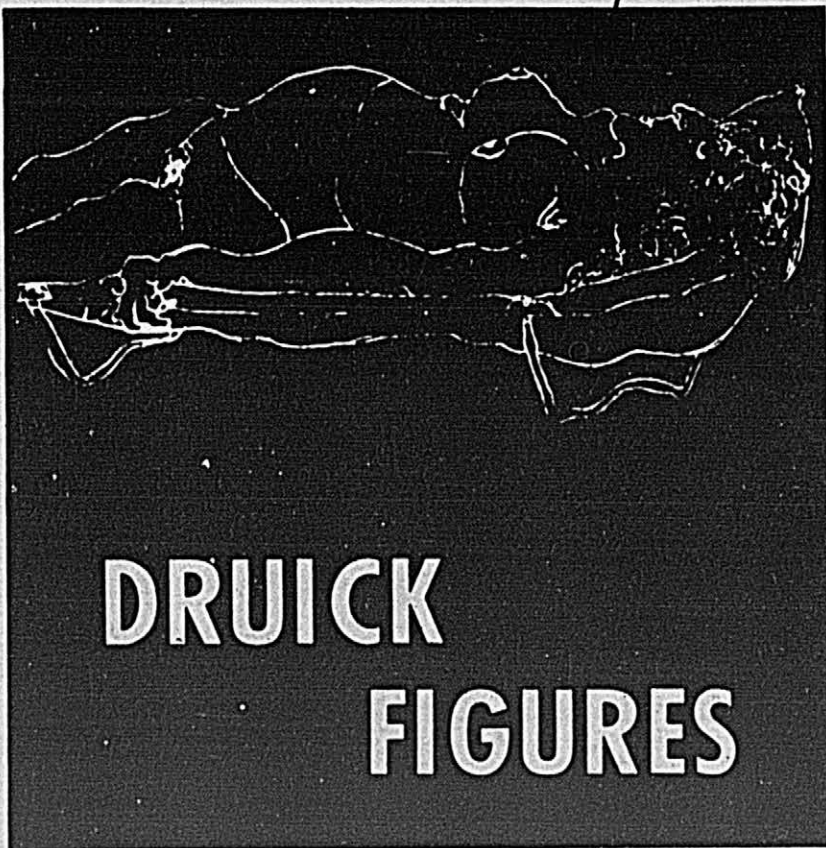
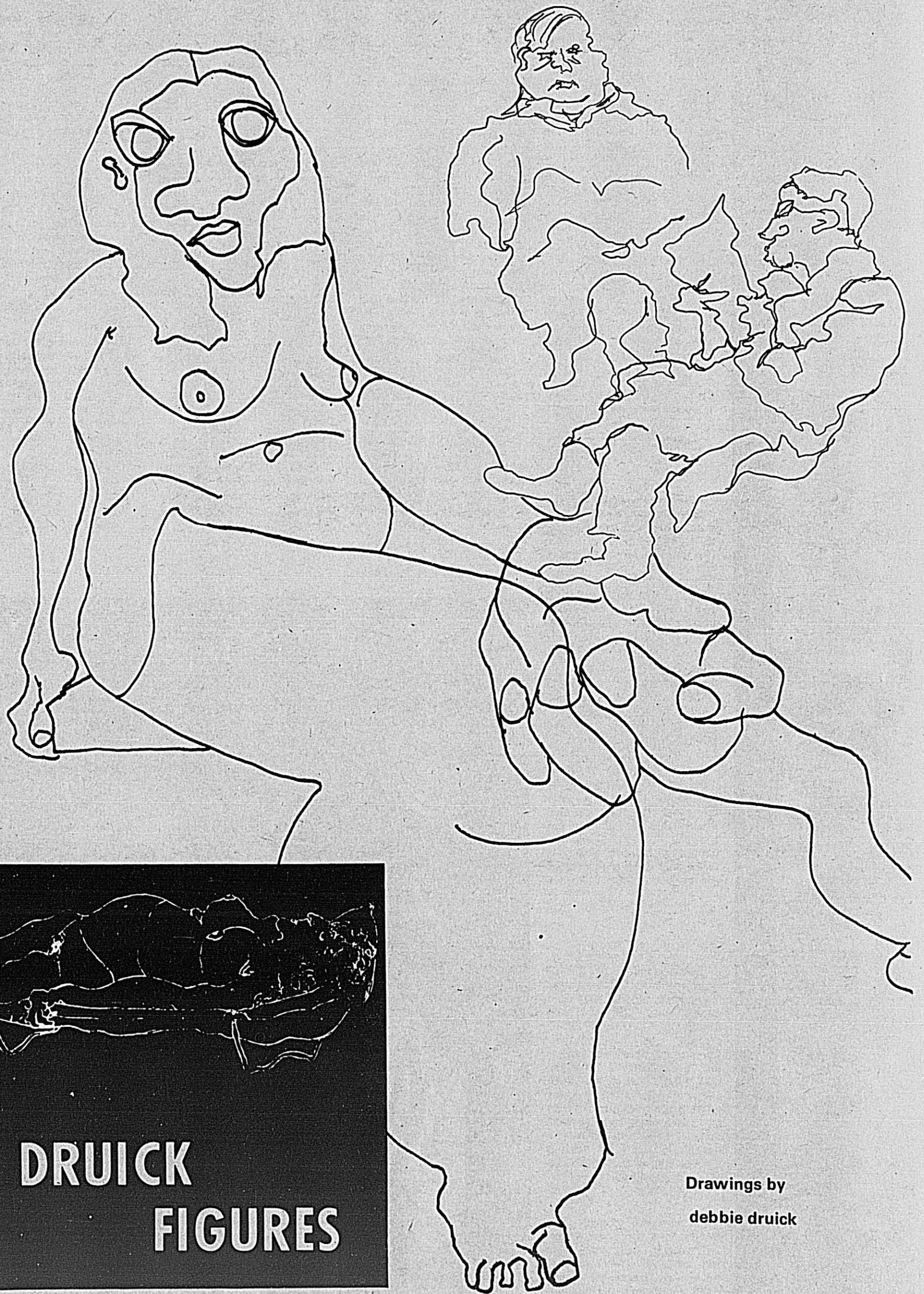
illusion. The optimist may say that their minds have been opened for a while, and pray God it is true. But this is not a major statement, for you may equally say that they have entered HAIR on their own terms alone, confirming a quasi-hippiness that has nothing to do with an opened life-style. It's either-or: as politics meaningless, as surcease and entertainment it's a groove.

An over-inflated critique for an over-inflated work? Pop the balloon, breathe, get a helium high—you and the balloon exchange, you soar, and then you're limp. The afterplay, remember. But better a balloon for an hour than a life on the string.

I went looking for messages and came out disappointed. But I was surprised at myself, entertained. And that is where this show is really at. Don't go for wrong reasons, don't ask the wrong questions. But if you do, you may still get the right answers.

Good times now.



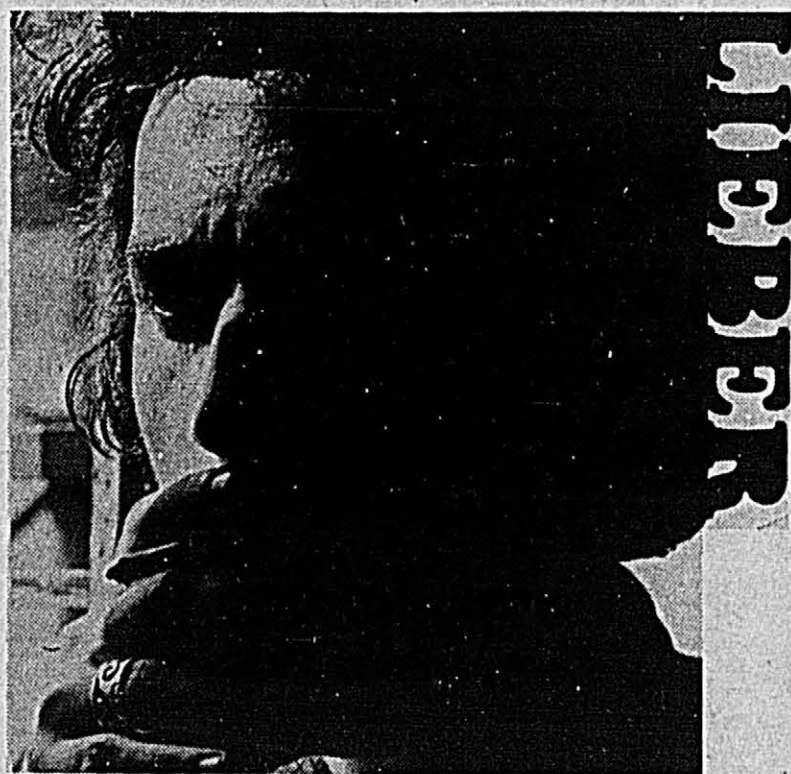


DRUCK FIGURES

Drawings by
debbie druck

september '69

There is a kitchen where I work
and there is too a Greek who washes dishes;
he is very old and small —
but he belongs to eyes of a Napoleon
before a Waterloo — I know, you'll say
these cannot be the eyes
of an old Greek whose apron bears scars
of remnant cocacolas, hamburgers and coffees...
eyes of one who smokes the lunchtime butts
of eaters' after dinner cigarettes: but I say,
Think Again!
The old man needs no rest
but sleeps to hide his eyes!



THE POEMS OF DAVID LIEBER

how to use blue for me

I know what to use blue for —
use blue for sky if I'm buried
use blue for up if I'm surrounded
use blue when the black terrifies me.

use blue for looking sideways up
if I'm reclining on the sand
use blue for straight ahead
if bullets line my skull.
I won't see blue then
only black
so use blue when the black
terrifies me

proposal II

do you
my resident geranium
take me to be
your lawful & wedded?

and would your leaves
stop pointing
to the desert flowerpot
a moment while you answer?

and being your faithful waterer,
instead of arid death,
could you be starved to love?

the cemetery

Ladies & Gentlemen:
we look upon my cemetery
from left to right: here
is a chipped glass ashtray
with brown stains in every crevasse
and observe the many cigarette butts
too derelict even to smoulder
& you may wish to make
a note of my three pencils
with the unchewed halves
of their erasers on their ends
& what say you of my ballpoint pen?
(a trucking company has writ
a gold embossed advertisement
upon its side; and people
everyone enjoys my glass ring stain —
the exact beverage is unrememberable —
so strange to find
this crater in my cemetery...
and many of you may like
this fingernail biting
which I spat out
several days ago — the amputated claw
is rather sensitive to being useless —
we shall not therefore
push it to the floor. But most interesting

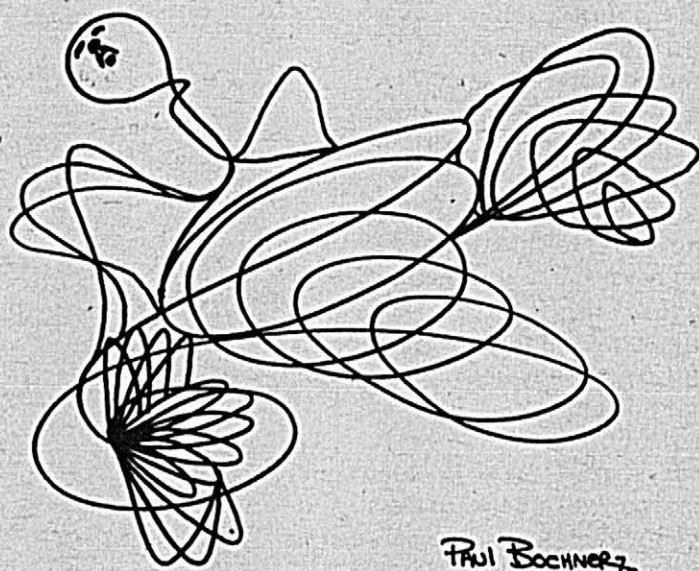
Ladies & Gents
beneath this very ground
are buried very many words —
verbal cadavers, you might say;
literary corpses — the fingernails
and cigarettes commemorate
their loose-leaf-scribbled deaths;
soiled airmail paper, decayed, silent:
without cries for recognition
in the dirt: in this earth lie
poem spirits, etched into
the wood grain: fragments of dream
shadows & ambition decomposed.

Please, gracious audience —
may I present to you
so sad a circus of
half-written epitaphs this evening?

PEACE NO. 4

BY DIANA DERESFORD

This crumpled day:
crippled landscape
gaunt trees,
stripped of their creased taffeta raiment,
a paper
scratching across the tarmac,
and a plane
contracting into nothingness.



PAUL BOCHNER 70

Discovery

We exchanged lips
and came to grips
but lightly,
and I knew
you were shouting out hosannahs
as I lay against you in the cubicle
and all my strings grew slack
and all my verve was stolen
by this initial stirring.



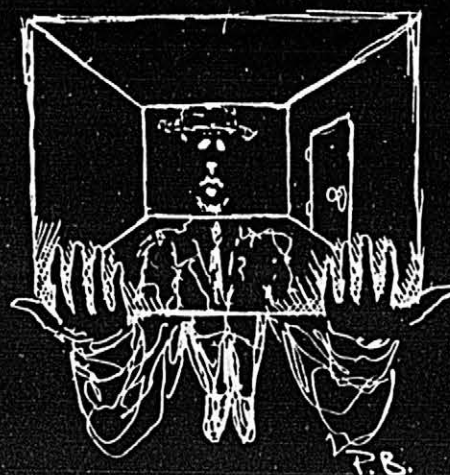
P.B.

Bus Moods

Compartment of secretive warmth
you and I together in shared solitude
of sorts
while all our sentries, asleep at post,
breathe a different atmosphere,
and read a different ad.

Momentary light bleaches out
swilling down the pavement,
washing out a person or two and you
in its honey liquid.

It slides up
a hybrid, motorbeast,
basilisk eyes,
grinning grill,
to suck you up
and glide muttering into the dark.

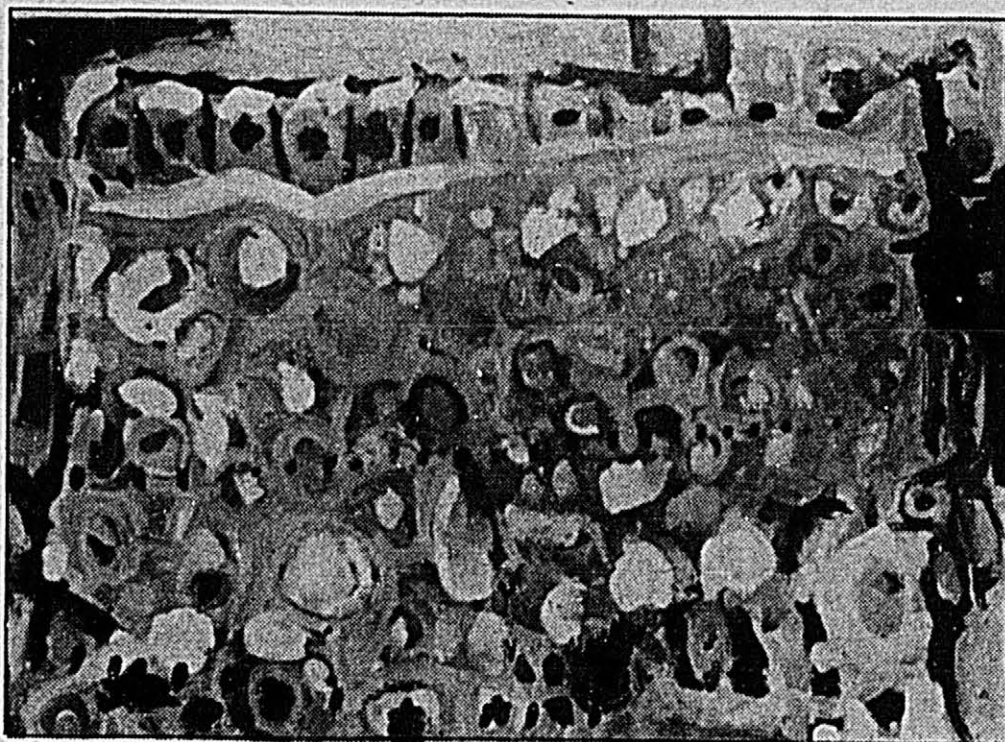


P.B.

Going

Diffident beside the panting train
holding the hurt
in shopping bags of presents
we stand in pain space
alone already
separated by agonized anticipation

Anesthetized inside
the clacking train
hiding voids behind
dark glasses
I sit in absence.



BERGERON - OIL ON PAPER

John Bandiera

Andre Bergeron Oil on Paper, Studio 23, 2048 Stanley St. to October 3, 1970.

Andre Bergeron's paintings impressed me by the (aura of) sincerity which they project. His paintings stand for themselves, shunning any impulse to title them. Yet their legitimacy as action works is undeniable.

Bergeron's works are oil on paper, executed with the surface on the ground rather than on an easel. His strokes are masterful — purposeful — yet I feel that in certain works he is not one with his medium.

I am certain that Bergeron possesses profound inner resources of feeling and energy, which could enable him to engage his art within a total personal event. This appears in various works which, to say the least, are explosive.

Others, however, demonstrate a certain self-consciousness, possibly due to technical insecurity. Bergeron re-inforced this view when he pointed out that some of his paintings were earlier works painted over.

Andre Bergeron is a painter going through transitional phases — he himself acknowledges this. His arrangement of paintings allows us to follow him through a gradual process of maturation as an artist.

The showing takes place in two small rooms, joined by a narrow hallway. The works in the front room tend to be more introspective, thus less highly charged than those in the other room. Here it seems that Bergeron has succumbed to the spatial limitations which

his painting surfaces have imposed on him. He repeatedly borders these surfaces with dark strokes which correspond to the rectangular limits of the paper.

His approach is highly structured, with horizontal bands of energy traversing the surface of the paper. Clusters of nuclei set up vibrations which make the threat of nuclear fission ever-present.

Unfortunately, however, it is never imminent — for Bergeron has failed to give free rein to the potentialities of his art. He seems to have built the stage for the enactment of some drama, a drama to which, he is, in part a spectator.

One work in particular exemplifies this ability to conquer space and his tendency to encapsulate and to confine the dynamic elements of his painting. Here, Bergeron has chosen to traverse the surface with three dotted lines along various planes. This, I feel, is Bergeron's attempt at self-parody, taking his space and sectioning it off into small panels which are easily handled by the observer. Bergeron thus realized his tendency towards self-confinement.

The paintings in the back room of the studio are considerably different and intentionally so. Here we find Bergeron gradually reaching maturity as a action painter. He rejects "overview" in favour of injecting himself into his works. Clusters of nuclei become individual nuclei and then fragments of nuclei.

Bergeron resides within the painting — he is a participant

in the happening, not a spectator. He takes us along his trip to the minute core of energy and matter. No longer does he rely upon technical artifices to achieve structural integrity. He transcends the act of painting. To perceive his works is no longer to view the many component parts of an event, but rather to zoom in on the essence of one of them and view it as an event unto itself.

Bergeron is disorienting. The transition from introversion to extroversion is a sudden one. When an artist reaches for the unit components of matter he is in part turning his view outward toward the universe. To pass from one room to the other — and in this instance one environmental state of being to another — requires only a few seconds time. Thus Bergeron's drastic change in perspective is speeded up and it almost becomes possible to view the world through a telescope and a microscope at the same time.

In one room of the show we are merely looking at paintings which can be broken up into recognizable fragments and posing no threat to our particular modes of perception. In the next room we are confronted with works of such structural unity that any attempt at reduction is pointless. Those who choose to tune in to Bergeron and commit themselves to the environment which he creates will be rewarded with insight into their own perceptual process.

THE VIRGIN & THE PRIEST

Jack Kapica

You figure that when you put Genevieve Bujold and Donald Sutherland together on the screen you have a good film on your hands. But Paul Almond's latest psycho-epic does its best to prove otherwise.

"Act of the Heart" is a film which is designed to put the viewer through emotional calisthenics. It pelts you with symbolism, drags you through catharsis after catharsis and leaves you thoroughly jellied after its "shocker" ending. The story, after all, concerns a young girl (Bujold) who falls in love with a priest (Sutherland), and all the implications that entails are hardly spared for the length of the film.

The ever-virgin Bujold seems to be on the screen for ninety percent of the film, leaving Sutherland only a few lines to prove and develop his character ("Look, ma, I'm human!"). She lives in a dream world composed of being an au pair girl for a rich Westmount widow (Monique Leyrac), a singer in a church choir, and in love with God. Her total devotion to her religion seems to be the only stable

element in a life choked with tragedy. The crisis comes when the adorable son of the widow dies due to a hockey injury, and her love for a cruel God proves itself unrequited.

Seemingly without any rationale, Sutherland defrocks himself and trundles down the road to capitalism by selling his story. Of course, the devotion to religion is too strong to reconcile for Bujold when Sutherland off-handedly says, "Christ? Who remembers him anymore?" And the tragedy begins.

What may be an oblique statement about French-Canadian religious domination, the film treads a thin line between social comment and personal obsession. The whole impact is brought forth with an éclat of colours (mainly reds), schizophrenic whitewash noise and countless close-ups of Bujold (catching snowflakes on her tongue, singing cantatas, mulling over the complexities of love). The whole amounts to a confusing story of Paradise Regained at the cost of happiness.



THE HOUSE OF MANSON

Campbell Clarke

For those of you who wish to observe the multos macabe and non-active outlets of our great society, a jaunt into "Crazy Eddie's A Dull Game Centre" may hold your head. (In fact it should be compulsory excursion for our Sociology Department). Here one will find games for those who are afraid to step into big time; hence Charles Manson's house.

For those of the Old School or

the Wonderful World of Disney, monopoly has not died but rather it has been outdone. By even more complex, diverse, time-consuming means of procuring cheap thrills. Armchair militants, aspiring capitalist and book learned mystic will find pleasure at the roll of dice or drop of a feather. Let us follow the great Camus tradition and join the movie. For those who dig their sex show and programmed 'pick-up' Seduction

or Adultry. Any true lush-head must possess the fascinating game of Passout. Too, one must remember "Never judge a store by the door" or "Chargex conquers all".

Crazy Eddie's is any other true example of our white technical society pushing us into the ultimate machine.



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THANKS harpes (banner and logos design). 1. galoria
COVER — christianne dorals

Vacuums are dark. Don't be afraid of the light.

The supplement wants to create, and to share the creations of students with the community. But if we keep to ourselves, The Supplement will be purposeless — let's come together. The campus isn't as lonely as you think. We are located in the basement of the Student Union, 3480 McTavish, room B41, tel. 392-8921. The Supplement is published every Friday by the Students' Society of McGill University.



ART IN LJUBJANA

by mary swaine

Exhibition of Yugoslavian Graphics; Gallery 1640, Crescent Street.

Technical excellence is the keynote in this exhibition of 26 works by 11 artists.

Selected by the Gallery of Modern Art in Ljubljana, the works run a gamut of copper etchings, etchings in colour using Hayter's technique, aquatints, a silk-print and wood prints in colour.

This is a display where some degree of technical knowledge is essential for an appreciation of the graphics. None of them seem especially remarkable or exciting at first glance, and no single work stands out from the rest. Altogether, the works could seem almost purely decorative to the untrained viewer.

However, these graphics exhibit some interesting technical variations: some have unusually deep etchings, while others may have paper embossed into the etches.

As a display, the graphics might be described as "finished unfinished works". Although very stylized, they show their origins clearly. The materials and constructions are distinct, with no large abstractions evident. Thus, none of the designs being shown seem "too big for the frame", as opposed to the designs of much 'Modern Art'. No surrealistic influences protrude, no huge machines are abstracted.

There is no overt strong personal stamp in any of the works, with their most remarkable aspects being a strong Ikon influence; a primitive style like that of Israeli folklore artists; and an intense Czech orderliness of style seen in the small, definitive motifs and well-ordered, simple shapes.

There is generally an absence of the 'fineness' of line characteristic of many of our Western

graphic artists (Shirley Wales, for one). Instead, there is a profusion of Russian embroidery-like hieroglyphics. Yugoslavia is noted for its glass-painting, and many of these works also exhibit the small motifs used on glass.

In the display, a Czech orderliness-primitivism is sustained by the careful control of any off-balance or contrasting elements; an example being the simple use of colour. The colours are very strong, with no pastels and little shading used. Almost without exception, the graphics are done in black and white or brown, with one reddish shape (occasionally red and purple) as a contrast or focal point.

The works display an ultimate simplicity and primitive element that combines effectively with the well-finished ordering of all elements in the graphics. All in all, an interesting treatment of the graphic technique.

NOW GETTING READY FOR YOU

by fred of hut 3

The Players' Club is McGill University's actual official student run theatre group, operating in the Union Theatre on the third floor of the students Union. The theatre has been open since the beginning of the year for people and others to drop up and look around or chat with the colourful president and his perspiring team of lackeys. Participation in anything the club does is open to anyone with a strong stomach or soft inner thighs. Not included in either category are drama majors who must first obtain the express permission of Dr. John.

No pretensions of professionalism are assumed by anyone in the club, but nevertheless there is considerably more activity of theatrical types than one would suspect, allowing for the make up of the club. There are lunch time productions every lunchtime every day of the school year in addition to three or four evening productions.

The club also runs workshops under the guidance of up and coming professionals. Last year, Claude St. Denis ran a mime workshop while Iro Tembeck helped those interested in dance. The atmosphere in these workshops is very informal, and relaxed, but serious enough.

The Players, to its members, is not so much a club as more a way of life. Invitations to join the good life such as "All those interested please..." are passe.

A candidate Player should be neat and carefully pressed, reared on fresh air, porridge and fear of the Lord, or any Education Department-approved substitute. He should simply abandon himself to the absolute ecstasy of working in the theatre, to be caught in the surging wave of passion which is show biz, or by calling John at 392-8924.

Thank you, and good night Gladys Young.

COMING EVENTS

BACK DOOR, 985 sherbrooke st. tonight and tomorrow night: chris kearney sep. 29 to oct. 3: tammy baillis

BLACK BOTTOM: 22 st. paul st. e. to night: charlie berke trio

CINEMATHEQUE CANADIENNE, 3832 st. denis tonight: 7:30 - avant-garde française entr'acte, 1924, 22 min. un chien andalou, 1928, 23 min. la coquille et le clergyman, 1928, 41 min. le ballet mécanique, 1924, 14 min. emak bakia, 1927, 17 min. 9:30 - dr. mabuse, der spieler 11. inferno, 1922, 113 min. different program each night (tues. through fri.); \$0.55.

CIVILISATION SERIES, town of mount royal high school next wed. and thurs. at 7:30 - films 7 and 8 in a series of 13. (both films each night)

MOTHER EARTH, 418 st. sulphice (behind notre dame church) tonight and tomorrow night: gordon ogilvy, gary bachelor, pat ryan. health foods served; boutique.

MUSEUM OF FINE ARTS, 1379 sherbrooke st. until oct. 31 - group of seven nfb films tues; thurs., at 12:30 - varley; lismer; painting a province; west wind. (english) wed; fri., at 12:30; sat. at 12:30 - varley; lismer; peinture de nouveau brunswick (french)

PEOPLE MASS, 1650 valois, st. aloysius church, sunday at 12:30 - jesse winchester, bill garrett, sharon ryan.

PLACE DES ARTS until oct. 4 - théâtre maisonneuve: gilles vigneault

LA POUDRIERE, 11e ste. hélène until oct. 3 - la puce amoureuse, molière

REVUE THEATRE, 1858 maisonneuve. until nov. 7. - the beard by michael mcclure; adapted from radio by arleigh peterson

THEATRE DU QUAT'SOUS, 100 pine e. until oct. 24 - the effect of gamma rays on man-in-the-moon marigolds, an adaptation of paul zindel's play

THEATRE DU RIDEAU VERT, 4664 st. denis until oct. 25 - la dame de chez maxim, by georges feydeau with andré lachapelle, yves letourneau, janine sutto, guy hoffman

SIR GEORGE WILLIAMS, de maisonneuve at bishop tonight, tomorrow and Sunday nights at 8:30 - second annual canadian student film festival. (h 110, hall bldg.)

poetry readings:

- 1) nov. 13 - dave brumidge; daphne marlatt
- 2) dec. 4 - ted berrigan
- 3) jan. 15 - david macfadden; gerry gilbert
- 4) feb. 16 - ken koch
- 5) mar. 19 - dennis schmitz
- 6) mar. 26 - jackson maclow

9 pm at m. 651; admission free

YELLOW DOOR, aylmer. friday and saturday; p.m. howard tues. and wed.; gord mcfarlane next thurs. through saturday: bill staines

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so much
to learn
that isn't
in books

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9. Committee on Instructional Communications
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4. Educational Development Board
5. Gault Estate Management Board
6. Sub-Committee on McGill and l'Université du Québec
7. Sub-Committee on the Use of the French Language
8. Sub-Committee on Urban Studies

Application forms are available at the Students' Council Office in the Union.

Deadline for applications is Friday, Oct. 2. Interviews will be held and appointments made immediately thereafter.

No experience necessary - students in all years and faculties are encouraged to apply.

**STUDENTS HAVE FOUGHT HARD TO WIN WHAT VOICE
WE HAVE IN UNIVERSITY GOVERNMENT - LET'S USE IT!**

FRAP McGill invites you to meet FRAP CANDIDATES

from
St. Louis, Ste. Anne, St. Henri & Villeray

TODAY

Students Union Bldg. B 26-27, 1:00 p.m. - 3:00 p.m.

If campus politics is dead, city politics is alive. Engage in meaningful political action. Support FRAP. Help bring democracy to Montreal.

return your student aid application before september 30

Financial assistance is available from the Student Aid Service of the Department of Education for students with the required capacities who wish to undertake or pursue higher studies but are financially unable to do so.

Government aid is awarded in the form of a guaranteed loan, or a guaranteed loan and bursary, the amount of which is in proportion to the applicant's need. The greater the student's need, the larger the amount of assistance granted.

OBTAINING AN APPLICATION FORM

A student who has filled an Application Form for a Loan and Bursary will automatically be sent an Application Form the year after, at his or her address as given in the original application.

An application Form can only be obtained by filling a registration card **before September 30** of the current year.

The DEADLINE for an individual application to reach the Student Aid Service is shown on the form which the student receives.

Forms mailed from September onwards show a deadline allowing the student a period of one month to fill an application.

ANY APPLICATION RECEIVED AFTER THE PRESCRIBED TIME LIMIT WILL AUTOMATICALLY BE REJECTED

A registration card may be obtained from any recognized educational institution, the Regional Offices of the Department of Education or the Student Aid Service.



GOUVERNEMENT DU QUÉBEC
STUDENT AID SERVICE DEPARTMENT OF EDUCATION
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PRO MUSICA

23RD PRESTIGIOUS SEASON

Oct. 4 - QUARTETTO DI ROMA
piano, violin, viola,
cello

Nov. 8 - GUARNERI STRING
QUARTET

Dec. 6 - TOM KRAUSE baritone

Jan. 17 - ORFORD STRING
QUARTET with

STANLEY McCARTNEY,
clarinet

Feb. 14 - JULLIARD QUARTET
with a guest artist

Mar. 21 - CHRISTINE WALEVSKA
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Apr. 4 - HAMBURG CHAMBER
ORCHESTRA

ALL SEATS RESERVED

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PRO MUSICA: 1270 SHERBROOKE W. - TEL: 845-0532

Office Hours: 1 to 5 p.m.

STUDENTS' SOCIETY ELECTIONS

BY-ELECTION FOR
COUNCIL REPRESENTATIVES
ELECTION OF SENATE
REPRESENTATIVES

Nominations are hereby called for the following positions:

Council Representatives from the Faculties of

Graduate Studies and Research

Engineering

Music

The nominees from the Faculties of Engineering and Music must be in the final year of a programme proceeding to a B. Eng. or B. Mus.

The nominees from the Faculty of Graduate Studies and Research must have completed at least one full academic year at McGill. Nominations must be signed by twenty-five (25) members of the respective faculty, year and faculty to be included with each signature, and be countersigned by the nominee. He must also include his address and telephone number.

Nominations are hereby called for the following positions:

Seven (7) Students' Society Representatives on Senate.

All members of the Students' Society shall be eligible for such office except those who are not in good standing with the University and partial students taking less than three (3) courses.

Nominations must be signed by any fifty (50) members of the Students' Society, together with their year and faculty and must be countersigned by the nominee together with his address and telephone number.

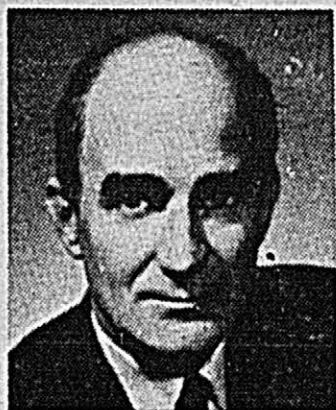
All nominations must be worded as follows:
We the undersigned nominate

For the position of

Nominations must be handed in to Mrs. Hempey, Comptroller of the Students' Society, by 4:00 p.m., Friday, October 2nd, The elections will be held October 14, 1970.

Robert Wheatley,

Co-Chief Returning Officer



GERARD PELLETIER
Secretary of State

ROUGH SUMMER?

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Bob Lissner: 861-9811

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 - * Girls: Free
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Pelletier: "Under Attack"

Feature by **ARNOLD BENNETT**

In an exclusive interview with the McGill Daily, Mr. Pelletier expressed his views and explained government policy on the "street people", reaction, the Company of Young Canadians, and radicalism.

Q: In the past summer, youth hostels were set up by the government across Canada to serve the needs of transient youth. What political considerations were involved in opening them in the first place?

Pelletier: A government task force on the aspirations and needs of youth in Canada and the Canadian Welfare Council both reported that the problems of transient youth during the summer would be appalling. For this reason my department put aside \$200,000 to set up the hostels and the Department of Defence converted armories. There were no serious incidents, although there were a few problems in small towns where they don't like long hair.

Q: Why were the hostels closed at the end of the summer? Are there any plans for opening them again next year, or for putting them into year-round operation?

Pelletier: We aren't considering reopening them yet. We're still trying to analyze the results of the experiment. As far as I personally am concerned, the hostels were a success. This the federal government was able to put the project into operation because it declared an emergency. However, in future we will have to consult with the provincial and local authorities involved, because their jurisdiction is concerned. We do intend to take a more active role in encouraging travel within Canada.

Q: What is your opinion on the attitude of civic officials such as Mayor Tom Campbell of Vancouver, who ordered hippies to get out of his city?

Pelletier: Their attitude is not

justifiable. It is a reaction inspired by fear and diffidence, whereas I myself have neither fear nor diffidence on this issue. I sympathize with mayors of small towns which are "invaded" by members of, shall we say, another culture. However, in a large city like Vancouver, there is really no excuse for purposely delaying connecting the water pipes to the armory.

Q: Is there any chance that there will be a free transport system across Canada to pick up hitchhikers?

Pelletier: We haven't considered this yet as far as I know, but the scheme doesn't sound bad.

Q: What recommendations do you have for the productive use of unemployed youth during the summer?

Pelletier: This question was among those posed to the task force. The report will be out in about a week, and the members requested that their suggestions not be released until they have had time to give them a final consideration.

My personal opinion is that we need a year-round use of the university and that students should have only the same holidays as everyone else.

Why should we support students for four months on public funds when they have nothing to do?

Q: What about the idea of a non-military draft?

Pelletier: It's still a valid idea, as it seemed to me when I originally proposed it, and I've received many positive comments. However, the method of putting it into effect would have to be considered very carefully. Compulsion would be self-defeating, as it would be resisted by large sections of the youth.

Q: What developments have tak-

en place in the Company of Young Canadians since the St. Henri Workers' Committee crisis?

Pelletier: There is now better control over the CYC than there was before. They have put their house in order, and they are concentrating on youth now more than they used to. The CYC served a useful purpose and it is no longer serving only among deprived areas of the population.

Q: What is your opinion on government sponsorship of col-

lective farms for youth during the summer?

Pelletier: I haven't heard about it, but it sounds like a good idea.

Q: Do you believe that radical groups serve a useful purpose in society by obstructing the abuse of power?

Pelletier: When radical groups ignore majority rule, I'm against them. If, when I was a student, a radical group had gone against the declared will of the majority, I would have opposed it.

Cultural development takes highest priority

"Culture is not a luxury any more than social security or economic development" declared Secretary of State Gerard Pelletier last Thursday in defence of the expenses incurred by his department.

He affirmed that just as some nations were struggling against social and economic underdevelopment, so must Canada avoid "the plague of intellectual underdevelopment." He gave the development of a Canadian culture priority over economic independence from the United States, saying that it was more important to "own your own soul."

In reply to questions about the state of the Canadian film industry, Pelletier related that the Canadian Film Development Corporation was established with a \$10 million fund to finance film-making, and that co-production agreements had been or were being contracted with Italy, France, and Britain.

"It is hoped", he said, "that the talent drain to the United States can be controlled by providing opportunities for develop-

ment here." According to Mr. Pelletier, there are presently 25-30 Canadian films in production.

In defence of the Canadian Broadcasting Corporation, he declared, "We don't have to be ashamed of the average programming on the CBC compared to the average programming on the American networks."

"We are trying to persuade the Americans to make way on their distributive networks for Canadian films; otherwise we will have to resort to coercive measures," he added.

Mr. Pelletier affirmed that he could not and would not have intervened had he been the minister responsible at the time of the Seven Days Affair. "The freedom of the CBC is more important than any particular problem."

He agrees with economic nationalists that no exceptions should have been made for Time Magazine and Readers' Digest, American-based publications which were granted Canadian status and thus escaped duties. But he added that "acquired rights cannot be unilaterally cancelled."

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INTERNATIONAL STUDENTS ASSOCIATION

Invites ALL foreign student
To a Wine and Cheese Party

Union 327

Wednesday Sept. 30th. 4 p.m.

No charge

No jail for hash offenders

OTTAWA (CUP) — Almost 100 per cent of those convicted for marijuana and hashish possession are being punished with fines not jail sentences, Justice minister John Turner said last week.

Speaking to a group of Roman Catholic lawyers in Toronto, he

said that since the proclamation of the Criminal Records Act two months ago the nation's courts were handing out summary rather than indictable convictions.

The chief difference between the two types of convictions are severity of sentence. Summary convictions usually carry a maximum penalty of six months in jail and a \$500 fine while indictable offences usually mean anywhere from two years to life in a federal penitentiary.

"We not want to send an entire generation to jail and we're not doing so," he commented.

Turner also pointed out that if there is a summary conviction an individual can apply in two years time to have his record wiped out.

He refused however to commit himself on the question of legalizing marijuana or abortion on demand.

"I have an open mind on the whole question, he said, "As minister of justice, I can't speculate with impunity about what the law ought to be on any subject or what the law might be in the future."

CARS AVAILABLE

For Toronto, Maritime provinces, Western Canada and Florida. Driver must be 21 or over and have current driver's license. Call Montreal Driveaway Service Ltd. 4018 St. Catherine St. W. Tel.: 937-2816.

RIP-OFF

Javier Cruz, a McGill student, had \$300 stolen from his room in McConnell Hall. He needs the money badly for fees.

If anyone can help out with a small contribution, please contact him at McConnell Hall room 323.

Mini-Market

These ads may be placed in the advertising office at the University Centre from 10 am to 4 pm. Ads received by noon appear the following day. Rates: 3 consecutive insertions - \$2.00; maximum 20 words. 10¢ per extra word.

FOR SALE

MR. TYPEWRITER HAS EVERYTHING in typewriters. Portable electric from \$129. manuals from \$35. rentals from \$5. Free delivery, repairs. STUDENT DISCOUNTS: 4910 Sherbrooke W. 487-5551.

USED BOOKS-McGill Business Management extension courses. Half price and less. Boris, 1225 St. Marc-308, 870-5569, 931-5552 (evenings).

BOOKS FOR SALE: Social Psychology. French Literature, plus 32 others. Call 738-5723.

REMINGTON II MANUAL TYPEWRITER with carrying case. Good condition. \$35.00. 849-9654, ask for Enid.

FOR SALE - RED MGB HARDTOP. Call 288-5963.

FIAT 124 SPORT COUPE 1969. 15,000 miles. AM/FM Radio, 5 speed, Fog Lights. Ziebart undercoating, snow tires. Leaving Country. Call 688-1228.

NEW AND USED LABCOATS available in McIntyre bldg. Room 129. All sizes including ladies. Open 8:30 AM - 4:30 PM.

FAIRLANE 1962, automatic, fully equipped, good running condition, body in good shape. \$150.00 or best offer. Call 849-5110.

VOLKSWAGEN, 1966, overhauled motor, radio, heater, complete set summer-winter tires in excellent condition, new brakes and battery. \$750.00. 849-9855.

BOOK SALE - 1st through 4th years: Anthropology, French, Political Science, Psychology, Sociology. Rose 489-3045 evenings, weekends. (list on bulletin boards).

RECORDS FOR SALE. Cheap, varied. Cream Goodbye, Judy Collins, Hendrix, Joplin, Moby Grape, etc. Call 843-3260.

FOR SALE: VOLKSWAGEN '65, \$250.00, low mileage, phone after 7:00 at 484-6913, ask for Lawrence.

KLEPPER AERUS 1. Single Seat Folding Kayak. \$200.00. Wooden frame, canvas and rubber hull, 15 feet. Collapses into 2 bags. \$338.00 new. Also Bergen Knapsack - \$15.00. Call 843-6928.

HOUSING

FURNISHED APARTMENTS - All conveniences - low rentals. 3455 Durocher 844-6437, 3525 Aymer 288-9908, 3475 Durocher 49-9938, 3445 Hutchison Plaza 849-2867.

DUROCHER 3515 McGill graduate will share 6 1/2 room apartment. \$70.00 monthly 845-2643 evenings before 9, weekends.

APARTMENT TO SHARE. Asking only \$40.00 monthly to share a wonderful 4 1/2. Furnished, own room with desk and w. to w. carpet. Very quiet (rear). Gentleman only. 4 bus lines: Queen Mary road district. 688-6391 weekdays; preferably after 5.

TUBLET 3 1/2 ROOM APARTMENT 15th floor, swimming pool, sauna. Phone 842-6376.

ROOM AND BOARD. Very close to campus. \$27.00 per week. Apartment 2. 456 Pine Ave. at Durocher. Phone 849-8968.

4823 JEANNE MANCE. Furnished living-room-bedroom. Jewish Home. Present occupants 2 people \$50.00 monthly. Appointment only 748-8690.

GIRL TO SHARE APARTMENT in McGill area. Must have some support. Call 866-5533 during day 844-7975, after 6. Adele Flachsenner.

363 MAYOR. Looking for 1 or 2 students to share huge 3 1/2. Near McGill. \$60.00 per month. Call Dave. 844-4936.

MISCELLANEOUS

BACHELOR PADS, furnished, unfurnished, all conveniences. High rise, low rental. 3455 Durocher 844-6437, 3525 Aymer 288-9908, 3475 Durocher 849-9938, 3445 Hutchison Plaza 849-2867.

STUDENTS-EUROPE FOR CHRISTMAS Easter or Summer? Employment opportunities, economic flights, discounts. Write for information (air mail). Anglo America Association, 60a Pile Street, Newport I. W., England.

VOLUNTEERS NEEDED TO WORK WITH TEENAGERS in a drop-out centre one night a week. Contact Rick or Al: 769-0848.

WEEKEND FOOTBALL BASHES: Friday Pregame Beer Bash, Saturday Victory Party 8:30 p.m. Band. Guys 75 cents. Girls Free. LAMBDA CHI, 3505 Peel.

Female Student, must have car. SELL BABY PHOTOS. No canvassing. High income. Refined work. 731-4245, 731-1347, 738-5064.

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CANADIAN STUDIES LIBRARY-110 vol. History, Political Science, Economics, Sociology. 738-5991 after 5 p.m.

Will the person who took my MOTORCYCLE HELMET from the bookstore please return it. I have yours. Call Jack. 684-6034.

BEDAZZLED-presented by Gardner Hall Film Club Sunday Night-Sept. 27, 3925 University Street. Admission \$1.00. Don't Miss It.

PARSIAN YOUNG TEACHER giving individual or small group French lessons, one minute from campus. Cheap 843-3667.

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WORKING PARENTS: WILL MIND YOUR CHILDREN daily in my home. Susan: 845-9317.

FREE ROOM & BOARD for female student in exchange for babysitting & light house-keeping. Call 482-4354.

PHI KAP OPEN HOUSE - 1st of another season of great ones. Saturday September 26, 3647 University (banners). After game to infinity. Cheap booze-guys \$1.00. Girls free. Y all not call welcome.

PHI DELTA'S FOOTBALL PARTY. 4 p.m. to infinity. 3581 University St. Band. The tradition. Guys - \$1.00 Girls - Free. Beer \$1.00.

Anglican, United and Presbyterian JOINT SUNDAY EVENING SERVICES 7:30 at St. Andrew's - St. Paul's-Sherbrooke St. at Simpson. This Sunday: Tour of Grand Seminary. All Welcome.

CAMERABUGS!!! The West End Camera Club would like you to have more fun with photography. We have a fascinating program for beginners, intermediates, and advanced amateurs. Call Jack Garfinkel. 482-7374.

DOG, YOGI, BLACK AND TAN LOST Sunday on University Street. May be hurt. Please Call 392-4683 or 845-8391. Reward. Thanks.

HIGH HOLIDAY SERVICES. Traditional Services for Rosh Hashanah and Yom Kippur are being organised by a group of McGill Students and Faculty. Information. 849-8927, 482-7010.

LOST: BROWN PAPER BAG containing Spanish Books. A Book on VFO's and Monday's Daily lost in some building, on Monday afternoon-Reward-Call Evans 637-7544.

CANTERBURY LIVES. All those interested in organization of the Canterbury Club at McGill are invited to a meeting at the Yellow Door Coffee House. 3625 Aymer, Friday September 25, 12:00 noon.

LOST A GONG? To the victors belong the spoils. RANSOM: Dinner for 27. Send message to Paris.

RIDES

CARS FOR DELIVERY. To Western Canada, U.S.A., Maritimes and Toronto. Western Drive Away 932-6151. 1225 St. Marc. Suite 1204.

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EXPERIENCED STENOGRAPHER will type manuscripts, papers, essays. Electric typewriter. Call 731-9988.

WANTED

BYCYCLEWANTED second-hand bike needed. Also, Wide brim suede hats for sale. 3475 St. Urbain, apt. 1202. 844-8243. Howard.

PART-TIME SECRETARY. Doctor's Office. Some typing and administering psychological tests. Write to: 5300 Cote des Neiges, Suite 310.

WANTED: GARAGE, for dead storage or car thru winter. Phone Eddy after 5. 288-2552.

WANTED: ROOMATE FOR FINAL YEAR STUDENT, 3 1/2, \$75.00 monthly, 11 foot ceiling, 405 Prince Arthur, apt. 12, 288-9094, George.

WANTED: INTRODUCTORY PSYCHOLOGY TEXTS, Fundamentals of Algebra and Trig, German 200 Texts, French 204 Texts, English 235 Texts. Call 747-0238.

WANTED BED-TABLE-Chair-Good Conditions. Call Fawzy 288-9435.

WANTED: BIO BIOLOGY BOOKS. Elements of Biology-Weisz, Science of Biology-Weisz, The Living Cell-Kennedy. Phone Joanna 488-0520.

WANTED: Second-hand or reasonably priced STEREO-WITH SPEAKERS. Not necessarily portable. Will pay good price for good quality. Phone after 7:00 P.M. 738-1979.

Female wanted to SHARE LARGE APARTMENT near campus. Immediate occupancy. Private room, \$50.00 a month. 288-1702.

TO BUY: USED TEXTS. Shields, Elementary linear algebra. Pugsley, Canadian Business organization and management. Raynald, Canadian Economic System. Suits, Principles of Economics. Rea, Macleod, Business and Government in Canada. McGuire, Business and Society. Hebb, Textbook of Psychology. Freeman, Psychobiology. Mussen, Psychological Development of Child. Gerald 521-7117. After 4:00.

STREETNOISE

In view of the spontaneous indifference towards past efforts, Radio McGill has given in. This week Streetnoise is created by back street drivers and people acquainted with the night. Paul Almond, producer of "Act of the Heart" talks about some things, Norm David talks about Paul Almond, but mostly no one says anything. For relevance: FRAP, the People Center, with musicians and poets. If you can't find your own Streetnoise, 12:30 Friday night until 6:00 Saturday morning will help. CFQR is at 92.5 fm.

MALAYSIAN-SINGAPORE STUDENTS' ASSOCIATION

PICNIC

to
Upper Canada Village
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* Date: Sunday, Sept. 27, 1970

* Time: 9 A.M. at the Roddick Gates

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Nair Dileep: 849-0261

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* 300 sheets loose leaf	98¢
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(1 1/2")	98¢
(1")	89¢
* 4 Hilroy Exercise Books	69¢
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McGill Chinese Student's Societyinvites you to the
FRESHMAN RECEPTION AND REUNION AND REUNION

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**Friday, Sept. 25
7 p.m. sharp****Union Coffee Lounge
Admission Free****READING
EFFICIENCY
COURSE****Contact Miss Stanford, 392-5121
today to register for Sept. 25th.
placement tests at 9-11-1 or 3.**

Course will include speed reading techniques applied to your course work load and will teach you a new efficient attitude towards handling your courses.

*** \$30.00 for McGill Students**

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**LOOK TO SIMPSON'S FOR CASUAL CLOTHES FOR THE
LIBERATED MALE. J. J. Sheepskin's antique brown bomber
jacket, 36 to 42, \$125. "Top Gun" tie-dye corduroys, in grey, blue or
brown, 28 to 36, 10.98. I. Miller's voile body shirt, in assorted
colours, S, M, L, 9.98. Acetate-and-rayon flared slacks, in silver-
grey or navy, 28 to 36, 12.98.**
Simpsons Shop for Young Men (715).

Covo's rugbymen ready

by John Peters

The Rugger Redmen have finished 2nd in the OQAA for the last 3 years. After careful study of ancient runes, interpretation of glass rings and study of a certain report (ahem) the team has decided that though consistency is a virtue, it should humbly assume its proper position, i.e. far above the other rabbles.

To this effect, a motley crew has been vigorously working out on Forbes field this week and as of last night headed into practice with something appearing like a team.

First of all, there is the return of various old sweats whose low cunning and winning personalities should overcome their physical shortcomings. Peter "Tiny" Oliver returns in the forwards with the able supports of Mike Hewitt, Mike Hall and Barry Lawton. The backs are centred on Jay 'Cat' Garland, John Peters and last year's fine rookie, Mike Stober.

Some of the newcomers are old rivals, having changed Green for Red as they've been moved from Mac to Mc. Barney Barnwell is one who should add punch to the back row, preferably the opposition's. Fischer returns after a two-year absence and we'll see if his hands have lost their old



photo by Tariq

CAUGHT WITH HIS PANTS DOWN

magic. The newcomers all look promising though Saturday's game will give a better line on their ability and desire to win. However more players are needed as it is pretty sure that the original fifteen will not finish the season. A reserve team will put pressure on the first team for places as well as having a chance to play Montreal clubs to gain experience.

And so to Saturday's game against York in Toronto. We beat them last year by good scores, and while last year doesn't this year make, (I think), the team won't want to allow any reversal of that healthy trend. Coach Covo wants to win this year and so convince the team. We only have to convince the rest of the League... and that will be a pleasure.

JV football opener

In an effort to boost the practically non-existent attendance of last season, (only five of the players' mothers watched the final game) the McGill Junior Varsity football team is copying the old Alouette blackout trick, and consequently - sorry to tell you this fans - the exhibition game between the Indians and Universite de Quebec will not be shown within a 250 mile radius of Montreal. There will be a shuttle service between the Roddick Gates and Lac Chibougamau for those who prefer to see the replays. Fortunately the game is at 10 am so you have time to catch both the Indians at Villeray Park in northeast Montreal and the Redmen at 2 pm Molson Stadium.

The regular season opens October 3rd and Coach Steve Doty sees Saturday's game as the first real opportunity to evaluate the calibre of his team as this will be the first real hitting for the team this year.

Among the defensive returnees from last year's championship team are Peter (Flash) Bolland, Bruce (Son of PETE) Covo, and Fred (the HAMMER) Degraff, on defense, while Ric (Hurricane) Gales will be back on offense. The leading candidate to replace Ross Dunmore at quarterback is rookie Mike Munzar, who according to his coach, could be very good if not for his lackadaisical attitude. Billy Swinden and Brian MacDonald, two former Macdonald players will help the squad, while the most notable newcomers are Nick Saltiel, Peter Kirby, and Archie Johnson.

At the present time the team numbers 28, and the squad is far from set. This might well be the last year for Junior Sports at McGill, so if you've got some tendencies toward football but not enough to practice two hours before breakfast - follow the old proverb "Better blatant than latent" and go play football for the Indians.

McGill Film Society Presents**IF...****Friday Night Series
Friday Sept. 25, 6:30 & 9:00****L132****Series Tickets on Sale at the
Union Box Office***** Limited number available**

FOOTBALL



Welcome to the lions' den.

The ancient Romans (who are always good analogy material) used to have a rather ingenious method of handling barbarian tribes who had flexed their muscles once too often. They would invite the leading barbarian citizens down to Rome for the day, all expenses paid, for the alleged purpose of talking "turkey" with some of Caesar's big boys. Upon arrival, the barbarians would be greeted by a huge Roman throng who would parade them down the Appian Way and then, amidst the noise and revelry, usher them unawares into the back entrance of "The Forum." By the time the visitors realized where they were, it would be too late. Iron bars would clang rudely down barring the exit, the waiting cages would be opened, and the expectant crowd would leap, to its feet crying —

"Welcome. to the Lions' Den!"

This rather innocent Roman tale is one that Coach Ron Murphy of the Toronto Varsity Blues is rumoured to be catching up on. For when his squad arrives

by Josh Freed
Sports Editor

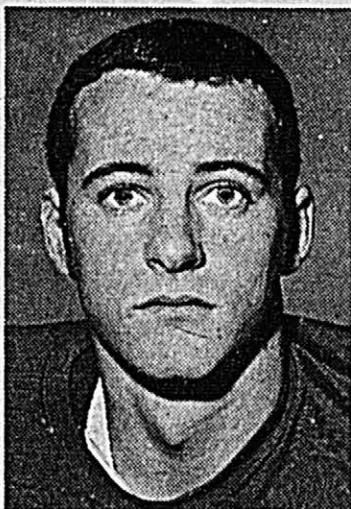
here Saturday for what is purported to be a routine football game, they may well find that they have indeed stepped into a veritable "lions den."

Murphy knows that the Redmen are strong; they are the defending O.Q.A.A. champions, and early season press reports indicate that they have no intention of conceding that honour this year. Further, McGill's exhibition game with Loyola saw the Redmen offence playing far below its potential — and yet the team still put 44 points on the board, while limiting their opponents to seven. Finally and most frightening of all, Coach Mooney has been quoted as saying "I think this team is definitely stronger than last year's."

Now that isn't a nice thing for Coach Mooney to say. Because Coach Murphy (of Toronto) knows that Coach Mooney (of Montreal) is a pessimist. As a matter of fact, Coach Murphy knows that last year, although the Redmen turned out to be the second best team in the country, all Coach Mooney would say at the beginning of the season was "I think we can go out and win some games without being lucky." So you can imagine what Coach Murphy is thinking this year when Coach Mooney (who is a pessimist) says that this year's squad is stronger than last year's (who, lest we forget, finished second in the country.)

Unless of course, Coach Murphy is hoping that Coach Mooney knows that Coach Murphy thinks Coach Mooney is a pessimist and that Coach Mooney is just trying to scare Coach Murphy) before Saturday's big game.

Whatever the case, Coach Murphy (of Toronto) is probably worried — and for good reason.



QB DAN SMITH
The passing pivot

This is in no way to suggest that the Redmen are shoo-in winners of Saturday's tilt. The Toronto contingent is a fine team, and on any given day their offense can be the most explosive in Canadian College Football. Included on that offense are Vic Albioni, last year's leading college quarterback and his understudy, Wayne Dunkley who is also an excellent passer. Eric Walter, a flanker, was the O.Q.A.A.'s second leading receiver in 1969, and John Chapman is a split end

with great speed and good hands. As well, Walt Sehr, an All-Star at offensive halfback in '69" will be playing at defensive line-backer and can always be switched to the offense if the need arises.

So, should the Redmen get too confident, or should the offense sputter as it did against Loyola, then Toronto is only too well equipped to take over, in much the same way as they did last season when they handed the Redmen their only loss of the regular season.

Still, as long as the Redmen play as they are capable, then they are a mighty contingent to behold.

Lining up against Toronto's vaunted offense is a defensive line that would awe Zeus. Murray Wilson and Bob Chandler are both tough experienced defensive ends while Howie Mednick 1969 all-star and Dan "Animal" Dulmage are probably the finest pair of tackles in the O.Q.A.A. Mike Nanne, a rugged middle guard rounds out a line whose average weight is a hefty 212 pounds.

In the defensive backfield are Bill McKenna and Jim Wilkinson at interior line backer while Dave Doherty and Jim Colliza will make their debut at the corner linebacker slots. The deep secondary is outstanding with stars Chris Rumball, Ken Ross and Bill Holt all capable of outstanding play, as was the case in the recent Loyola exhibition game.

The offensive line boasts such stalwarts as rugged Cliff Moore,

all-Canadian Jay Harris and veteran Bob Bell. Newcomer Mike Evans and Dan Dawson round out a quick and agile offensive unit line whose average weight is 200 pounds.

Last, "but not least" is the offensive line who, if they can snap out of "the Loyola doldrums", may just be a match for their Toronto counterparts. Rick Morgan, despite a horrendous display this past Satur-

day, will start at one offensive end while Ron Kelly, an excellent place-kicker, will try his hand at the other end slot. In the backfield 1969's outstanding Canadian football player Dave Fleiszer, will start at fullback while Ken Aikin, a powerful speedster will start at halfback.

Pete Bender, a flashy break-away runner will "perform" at flanker while Dan Smith checks in at the all-important pivot spot with a year of experience under his jock.

So that's it. The words have all been said and the stage is set for what Tom Mooney calls "the biggest game since I've been here." Showtime is 2 p.m. Saturday afternoon at Molson stadium and since the athletic department needs support, a veritable throng would be appreciated.

One final note. The athletic department has spent a feverish week trying to sell the public enough season tickets to keep the football team running after this year. From the replies of potential subscribers it seems that the only thing chasing away the buying public is the mass incantations recited by the crowd when things aren't going so good. Now may be it's cool to throw beer bottle bottles at people and scream "fuck you" in unison, and maybe it's kind of ridiculous for anybody to get uptight over it, but just the same — we need bread. So maybe, just maybe, we can hold back on the good-time-at-the-ball-game-philosophy for at least a couple of games, so that Coach Mooney and his crew can sell a few tickets to the "buying public." If not, then there ain't gonna be any more games to have a good time at.



"A Bit Apprehensive"



photo by Alex Alpern

'DA' GOOD GUYS: Offensive backfield stars Larry Smith, Dave Fleiszer, and Ken Aikin must snap out of Loyola doldrums. As Larry's mother will be watching, a large crowd would be appreciated.